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A DREAM ON NEW-YEAR'S EVE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY FRANK J. OTTARSON.

Deep I mused at Old Year's midnight, and I heard upon the gale
Chimes of gladsome music mingling with the dirges for the dead—
Chimes of joy that seemed to mingle with a sad and weird-like wail,
Till they faded in the everlasting Nothingness o'erhead—
Till they faded, and the Silence reigned supremely overhead.

And I saw the New Year coming in the glory of its youth,
Fresh and beautiful as Adam from the great Creator's hand;
O'er its brow the Bow of Promise, on its lip the Seal of Truth,
As it raised the fallen sceptre and assumed the world's command—
Over all the vast creation took the station of command.

Sleep-o'ercome, I saw in dreaming—as I sat in elbow chair,
Doors and windows barred and bolted safe against the fear of storm,
With no other lamp to light me than the fitful firelight glare—
Saw before me slowly rising a pale, visionary Form;
With a wan and weirdly aspect rose a dim and ghostly Form.

In that Form I saw the Future, and I marveled wond'ringly
What the Spectre had to tell me in this hour of mortal fear;
Wondered what the Spectre's mission to the listener might be;
Wondered if the trembling listener had confidence to hear—
To listen to the Spectre at the Dying of the Year.

Rude the garment was about him, snowy white his beard and hair,
Such as might have worn the prophet who awaked the witch from sleep;
Loud the voices of the tempest sang their anthems in the air,
But he chained them with a gesture to his accents wild and deep—
To the strange and witching music of his accents wild and deep.

"Wouldst thou know, impatient mortal, what the Year to come shall be?
Wouldst thou taste the tree of Knowledge and be wise beyond thy kind?
Wouldst thou sound the awful Future, and unveil its mystery?
Wouldst thou gaze upon the Book of Fate, although it make thee blind—
Craze thy brain with sudden madness, craze thy brain and make thee blind?

"What shall be the Year before us? What were those that went of yore?
Trace the record of the ages from the days of Eden through—
You shall find the year that followed ever like the year before—
You shall find beneath the sunlight there is nothing that is new—
Yea, as Israel's monarch told us, there is nothing that is new.

"You shall find that Pain and Pleasure will go evermore as now,
And Vice and Virtue struggle as they did in days of old;
You shall find the crown of Merit on the least deserving brow;
You shall find that Labor drudges still, but Craft secures the gold—
Shall find, as since the age of Cain, the Knave will get the gold.

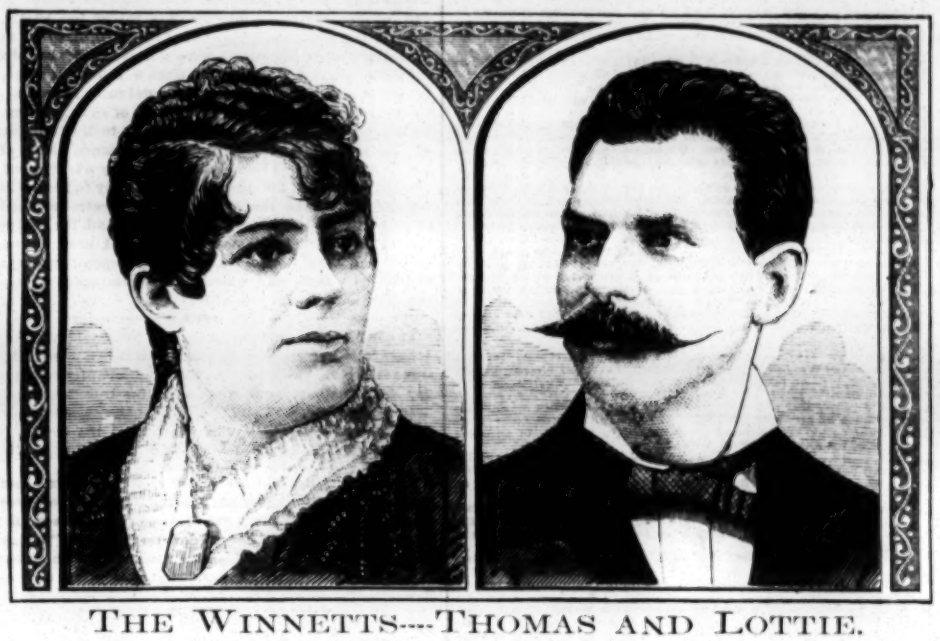
"You shall find that wild Ambition will o'erleap itself at last;
You shall find that brazen Impudence will still be in the van;
You shall find that Superstition holds the Intellect so fast
That your Soul will feel dishonored when you call yourself a Man—
When you claim to be a brother in the Family of Man.

"You shall find that Love will falter where the purse is growing light,
That Affection will go up or down as prices rise and fall;
That for dollars you may buy a man to swear that black is white;
That the cup that foams with honey has a sediment of gall—
That if you sip the honey you will surely taste the gall.

"You will find your friend a traitor, and the woman that you love
Falser than the goddess Fashion, whom she worships more than you;
You will find a hissing serpent where you thought you had a dove,
And will cry in desperation: 'Is there anybody true?
Is man or woman honest? Is there anybody true?'

"Fare you well! You would be wiser than your fellows; I have said
All that may be surely told of what the coming Year shall bring;
Now I go to take my station in the Mansions of the Dead!"——
I woke and heard the chapel bell the hour of midnight ring.

HE PAID THE PIPER.—Michael Grusdinski, a fashionable dancing-master of St. Petersburg, called upon Capt. De Bresenski of the Imperial Guard to collect a bill of forty roubles. The captain agreed to pay up on the spot upon one trifling condition—that his creditor should there and then dance the "Kamarinski" for his (Bresenski's) special delectation. This the Terpsichorean professor steadfastly declined to do; whereupon Bresenski, summoning his servants, commanded them to "throw the dancing dog into the street." They fulfilled his orders to the letter. Charged with assault, Capt. De Bresenski attempted to excuse his conduct on the ground that he had intended to pay Grusdinski a compliment in asking him to dance, and on his abrupt refusal to comply with the request had been moved by natural indignation to turn him out of doors. The Court, however, failing to recognize the force of this argument, sentenced Capt. De Bresenski to suffer three days' imprisonment, and to pay the outraged dancing-master's claim in full.



THE WINNETTS—THOMAS AND LOTTIE.

For Biographical Sketch see Page 688.

THE BEAUTIFUL PAGAN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY ETTIE ROGERS.

He looked upon her beauty and forgot,
As in a sense of drowning, all things else,
And right and wrong seemed one.—FESTUS.

"So our beautiful pagan really has a heart to win? And who is this Paul Delevane?" was the query.

"He is a Western man of considerable wealth," was the answer. "That is he yonder with the diamond stud big as the Koh-i-noor. Exceeding handsome, is not he?"

"Hum! Well, yes," was the rather doubtful assent. "A striking but not athletic figure; a fine head, classic features, pale skin, remarkably black and brilliant eyes, and crisp curls of hair just beginning to whiten! Ah, yes! Decidedly handsome! But there is weakness in the dimples of that Adonis chin, and there is too much selfishness and egotism in the red lips under that nice moustache. Something pavonine and sensational about him, is there not? I should say that he deplores that the male of the human species must assume the less gaudy garb, and that the modern dress of a gallant afflicts him. He would like to flaunt in cloth of gold, ruffles of Venice point, gorgeous velvets and broidered silks, like a courtier of the Middle Ages, I fancy. But will he really marry Lolotte Geoffroy, do you think?"

"I believe so, certainly," was the reply. "But may I inquire why you seem so doubtful of so interesting an event?"

"I have been no doubt mistaken," stammered the other; "but I—I thought—there were circumstances—to—to preclude such a marriage."

The interlocutors moved away toward the supper saloon, and just then she whom they had called "the beautiful pagan" appeared in the improvised bower before which they had been standing.

The place was not unlike some grotto of the Arabian Nights, with its walls of vines and bloom, through which a tiny waterfall tinkled in opalescent cascades.

And the fair Lolotte, pausing there in the rich, shimmering light, seemed like a presiding nymph, in her suggestive and exquisite dress of pearl-white gauze and sea-green silk, and the tiara of emeralds and diamonds she wore over her loose golden curls.

But there was a little shadow of wonder and trouble on her perfect face, and a dubious, speculatory expression in the blue eyes that searched the murmurous parlors.

"What possible circumstance could preclude Paul's marriage with me?" she marveled, thinking of what she had incidentally heard.

But she smiled brightly as he approached and led her back to the *tete-a-tete* under an orange-tree.

"I have heard myself called a 'pagan' to-night," she laughed, as she leaned contentedly back in her seat and perched her dainty feet upon a great velvet ottoman frog of green and gold. "Should I feel complimented, do you think?"

"I think so, really," he asserted with a fervor that was not more gallantry. "They call you 'pagan' because in many things you are so openly different from other women; because you will not sacrifice sincerity on the altar of conventionalism; because you disdain the petty 'social lies that warp us from the living truth,' and will not admit that gold can 'gild the straightened forehead of the fool,' as the philosophic grumbler of Locksley Hall puts it."

"And because I am too hopelessly stupid or opinionated to be aware of my paganism," she interposed lightly. "Do you not sometimes fear that I may prove an unmanageable spouse? Do you not sometimes half wish that there were something to hinder our union?"

She spoke playfully, but from under the luxurious length of her dark lashes, her eyes watched him keenly.

He stated, sharply, yet almost imperceptibly, and his voice was not quite steady as with unnecessary emphasis he made an answer she considered somewhat strange.

"I have neither feared nor wished anything of the kind," he said with malapropos solemnity. "And there is nothing—*nothing*—to hinder our union."

* * * * * * * * * *

That miracle of mornings dawned on a white world of weird beauty. Not a cloud moved through the dazzling sky; not a breeze stirred in the Winter air, which was full of the mysterious *odorless odor* of the fresh snow that had incrusted the earth in pearl and silver.

The great engine—a leviathan of steel and brass, with nostrils of flame and mane of smoke—roared along the glittering rails on his piercing way through a soundless, gleaming landscape, where every rock and tree and shrub seemed hewn in marble or cut in crystal.

Lolotte Geoffroy, wrapped in fur from her proud head to her dainty feet, sat by her coach-window in an ecstasy of delight with that mad rush across the ghostly land.

"One could imagine one is spinning into space on a dead world or some new-born planet," she thought. "The scene suggests the majesty of desolation and the grandeur of purity. And that mansion set on the sparkling hill yonder in its luminous sheathing of frozen sleet might be a palace of the extinct gods."

In the midst of her unvoiced extravaganza the great train-engine snorted and smoked, and seemed to groan and writhe like some sentient monster in the last death agony.

At the next moment came a mighty crash, succeeded by a babel of shrieks. Lolotte's coach was cracked and shivered like a shell of glass. She felt that she was, verily, spinning into space, and then she knew no more.

When she regained consciousness she was lying upon a dainty bed in a dim, luxurious room, and somewhere she heard the soft laughter of children and the whistle of a mocking-bird. A lady was with her—a gracefully and delicately shaped lady, no longer young, but whose countenance was sweet and happy. To Lolotte she seemed an incarnate ideal of all that is most endearing in womankind.

The lady was her hostess, and mistress of the mansion on the hill that she had likened to a palace of the gods, and to which she had been conveyed immediately after the railway disaster.

And here she remained for days, during which she learned many things that, pagan as she had been dubbed, filled her with inexpressible and bewildering trouble that was not all selfish.

She learned that the man to whom she was betrothed had been, and was still, morally, the husband of the lady who had cared for her as tenderly as the dearest sister could have done, and whom she regarded with esteem and warm affection.

"It was pleasant for you that your own physician happened on that unlucky train," her hostess had observed to her one day.

"It was indeed," agreed Miss Geoffroy absently. She was thinking of the strange service she had imposed upon that obliging professional gentleman, who had delayed his projected journey for her sake, and who, now that she was well again, had come to take her away.

"You have ascertained something definite and agreeable, I hope?" she impatiently queried of the old doctor as she glanced back for a moment at the fair, friendly countenance that was watching her departure down the long white road to the station.

"Ah, my dear young lady, you deputed to me a most melancholy mission—I can conceive none more so," he declared soberly. "What I have learned is definite certainly, and will be more agreeable to you than to her. One year ago, in an obscure town"—he had assumed quite a judicial tone and manner as he consulted his plethoric *memoranda* for more accuracy of date and place—"Paul Delevane did procure an absolute divorce from Olivia, his wife, who is totally unaware of the fact, as you know."

"And he has lived with her after? That most lovable and worthy lady has since lived with her divorced husband, not suspecting she had no right to do so?" exclaimed Miss Geoffroy in shocked and indignant accents.

"Exactly," allowed the physician. "And I believe she would die of shame and sorrow if she could hear and believe such base perfidy of him. And you?" he concluded inquiringly, and looking very uncomfortable and sympathetic.

"And I?" iterated Lolotte, with some bitterness. "And I am a pagan, you know, and supposed not to have a heart. But I am resolved that sweet Olivia shall not suffer. She must never know what we know. All the days while I was with her in her pretty home, I was speculating how to save her from any uneasiness. I wish to save her and her children from the misery of which I feel almost as guilty as if I had been his willing accomplice. But I think I can restore to them this apostate from their love."

Her companion regarded her with admiration.

"O most inconsistent pagan!" he apostrophized facetiously. "Are you indeed even too passionless for vengeance or hate?"

"*Je ne hais personne!*" she returned composedly. "And I am assuredly too passionless to feel any exciting sentiment of either love or revenge for one for whom I have not a scintilla of esteem. But I shall persuade him to do the only deed that will redeem his fault, and I purpose a little drama wherein you, too, have a part to sustain."

"I shall be delighted to aid you," he remarked rather dubiously.

"You have only to arrange a silver-wedding for our lovely Olivia, who in a few days will have been married twenty-five years. You knew her in her girlhood, and were her father's friend, and she will be grateful for your suggestion of a ceremonial that will sooner bring home her adored renegade, and whom she expects—poor, duped darling! We can manage it easily and successfully, and we shall shortly behold Paul Delevane in the bonds he will never again be idiot enough to break."

"But the gentleman may object," suggested Lolotte's companion.

"I shall overcome his objections," she averred quietly.

Lolotte Geoffroy was as able a tactician as she was a diplomat. Nevertheless, when she again came face to face with the engaging and persuasive personage whom for a brief, sweet time she had believed she idolized, she felt bewildered with sudden pain, and shrank almost confusedly from her ordeal.

She knew that he was weak and wicked—but she had loved him. She knew that he was inconstant as the wind and unstable as water—but she had loved him. She knew that he was superficial and conceited—but she had loved him.

A curious sort of compassion for him and a *modicum* of self-pity, perhaps, made her whiten and tremble.

But she was an eminently sensible young lady, and had, moreover, a conscience that no sophistry could dazzle and no ignoble desire could reduce.

The melancholy conference of that hour she never wished to remember.

"I have not acted quite fairly, I suppose, but I should not have erred only for love of you," her lover protested in accents husky with chagrin and some unmanly accusation.

"Ah, how pitiful is the passion he calls love," thought Lolotte in uttered disdain.

Not for the type and quality of love that Paul Delevane professed did she yearn or grieve. Her grief, just then, was:

"The curse of a high spirit famishing,
Because all earth but sickens it."

"I shall like you to comprehend," she said to him with sweet firmness, "that I am not considering my detriment at all in this unhappy affair. Another woman might feel humiliated or angered by your inexcusable lack of frankness. I do not. But as I am unfortunately the cause of your error, I should not feel guiltless if I did not help you undo the wrong that you have done."

And much more she said—words impassioned with sublime and subduing sentiment—words never to be forgotten by him who, now that he knew her unattainable, was not loth, perhaps, to be convinced of his mistake and profit by her counsel.

He was sufficiently the gentleman to submit gracefully to the inevitable, and quite reasonable enough to prefer good to evil—when the evil threatened him with scandalous embarrassments.

"I obey you and I bless you, O Pearl of Womankind!" he ejaculated effusively, as he kissed Lolotte's white hand at parting. "Will you be present at my—on the occasion?"

"Our dear Olivia has favored me by an invitation to your silver-wedding festivities, and I think it will be best for us all if I accept it," she answered with wise significance.

But

"The best laid schemes o' mice an' men
Gang aft agley."

And the silver wedding that Miss Geoffroy had effected was not destined to be an event of gladness.

Olivia, in some subtle way, seemed changed. There was a strange look on her sweet face, which was white as the snow that yet lay stainless on the still Winter world. Her eyes were feverishly brilliant, her voice was tremulous, and her words were few and forced. She looked cold and ghostly in her colorless wedding-garb as she stood beside the husband who was again making her his wife before the clergyman who had wedded them so many years ago.

As she moved among her guests with that unearthly countenance and ominous quietude, Lolotte regarded her with wonder.

"She is unnaturally, almost rudely indifferent to everything—to us all," thought Miss Geoffroy, who was standing alone in the music-room and saw her hostess coming towards her.

"Are you ill?" she inquired gently, as the lady tottered to a sofa.

Olivia moaned slightly, and leaned weakly upon the silken cushions.

"I have learned all that you would have kept from my knowledge," was the startling whisper. "You are blameless, and your solicitude for me was most kind. But I do not understand you. Have you no heart to love as I have loved, that you do not seem to suffer as I suffer from his duplicity? I cannot live after this dreadful discovery. I have chosen to die." Lolotte shuddered as she proceeded, wildly: "Little to-night he deemed when he drank so gayly with his remarried wife, that death was in the blood-red wine I drained to the last fatal drop. Only a little while longer, and he will be free. And I—oh, God! ——"

She sprang to her feet with a sharp, weird cry that echoed through the house and far out into the soundless, spectral night.

Paul Delevane heard the bitter shriek, and rushed to the place, only to clasp his dead Olivia distractedly to his remorseful heart.

Long after that sorrowful silver-wedding day, he again met Lolotte Geoffroy, but not to resume the relations that had once been so perilously delectable to him.

"I pity you sincerely," the young lady assured him with cool tranquillity, and the least emphasis of the hateful verb. "But what you ask is impossible. It would be impossible even if I felt towards you as I once did, for I should be haunted always by poor Olivia's accusing eyes and mournful face. May Heaven be kind to you, and—farewell!"

And the man went his weak and giddy way, occasionally saying of Lolotte, with characteristic levity:

"Ah, well, she is quite a benign and superior person, according to her lights, I dare say; but still a sort of pagan, I believe."

THE NEW YORK CLIPPER.

SATURDAY, JANUARY 7, 1882.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

GRAY, Texarkana.—1. About the best work on that subject is "Modern Billiards," which you can get of the H. W. Collender Co., 768 Broadway, this city. 2. Jackpot poker is played in a multitude of different ways. Coteries of players would be wise to make their own rules. There are a number of works on poker, all of which have rules as to jackpots. Of course, the different books no more agree upon jackpot rules than they do upon those of the ordinary game of poker. THE CLIPPER does not blindly accept any book, it sells none, and therefore has none to recommend. Probably as good a book as any, and certainly the best of all in view of the number of different games it treats of more or less largely, is "American Hoyle"—no relation to the original "Hoyle," by the way. 3. The professional billiard-players have got their rules of billiards as badly mixed up as the card-books have got theirs. Smith's book of cards must, it seems, have some rules that are different from Brown's; and on the same principle Smith's tournament at billiards must have a rule or two that is different from the rules adopted in Brown's tournament. The changes are usually made for the sake of change, and not because any improvement in the game is wrought by them. There have been four or five different sets of rules adopted by professional players in this country since 1873. We pay no attention to any of them. They are fit only for the special purpose for which they were introduced. As fast as the "championships" die out, the rules die out. When, as has occasionally happened, there are two or more "championships" in existence, there are two or more contradictory codes.

E. J. C.—1. There *is* a game of billiards played in which the striker has to take a cushion before hitting either object-ball. 2. It is a special game, and not a recognized one, if by "recognized" you mean one that is a standard or one that is played to any great extent. 3. There is a game in which the striker must hit a cushion first or hit one of the object-balls first, then hit a cushion and next hit the other object-ball. This, too, is a special game, rendered so by this regulation, introduced into the old game of cushion-caroms, and made a feature of the championship recently established. At cushion-caroms, as properly played, the player can count in three ways—1, by hitting a cushion before hitting a ball; 2, by hitting one object-ball, and then taking a cushion before hitting the other object-ball; 3, by hitting both balls and then, after taking a cushion, hitting either or both once more. According to the special rule referred to, and which has been adopted thoughtlessly, the player cannot count if he hits two balls direct, then goes to a cushion and hits the two once more, notwithstanding that in the accomplishment of this stroke he has twice fulfilled all the conditions that can reasonably be exacted to complete a valid cushion-carom. There is nothing to gain by such a rule, and it has already caused needless confusion. 4. Your friend is wrong. There is no known game on a billiard-table in which it is required, as an indispensable condition of counting, that the player shall strike an object-ball first, then go to the cushion, and next hit the other object-ball. That process is simply one of several ways of counting in the game of cushion-caroms.

MUSSEY, St. Louis.—The game having begun, and several innings having been played, neither man could withdraw without the consent of the other. It is not material that neither has counted. The mere stringing for the lead was sufficient to bind both players. A is entitled to the stakes if B refused to continue play then and there. The refusal of the roomkeeper to permit the game to be either continued or begun anew in his room cannot be allowed to prevail under the circumstances, sufficiently to make a draw of the match; for the sound reason that it is possible for a roomkeeper to voluntarily resort to that action, not alone in the interest of the reputation of his house, but also in an attempt to save the money of that contestant who would probably lose were the game played out; or influence could be brought to bear upon him to take an action for the relief of one player that he might not resort to for the relief of the other were the positions reversed. This action on the part of a roomkeeper cannot be prevented, and ordinarily it would annul the game if it had been specifically made to be played in that house; but in this case it does not operate because, as we understand your statement, B had declined to proceed with the game *before* the roomkeeper interposed, and thereby had virtually confessed defeat and positively incurred the penalty of such refusal to play, viz., loss of the game.

E. J. P., Baltimore.—1. Prior to his figuring in the Centennial Tournament in Philadelphia, Sexton played but two matches that can by any possibility be called first class. 2. Sexton played a match in Tammany Hall, this city, with George F. Slosson, prior to the Centennial Tournament. It was on Jan. 27, 1876, and he won by 600 to 462, three-ball game. He had previously played in a first-class tournament here. That next match after he beat Slosson was with Vignaux in Paris. 3. We have not the space to spare to give a synopsis of all Sexton's matches. Any question you may have to ask we shall try to answer. 4. No replies by mail to questions of this character.

P. E.—1. There *is* a game of billiards called "bank shots." It is a form of cushion-caroms, and is also called "cushion first." 2. It *is* played for money, and it is rarely played for anything else. 3. Neither in St. Louis on Dec. 13, 1881, nor anywhere else at that or any other time has Mr. McCreery run 33 at "cushion-first." It is so slow a game that ten points make a long siege at it. The best player in the country will wait many a minute for a chance to make a run of three, and he must be in high luck to make a run of seven. It is not likely that McCreery has ever run many more than 33 at the full cushion-carom game, let alone running that number at bank-shots.

LUKE BLACKBURN, Brooklyn.—1. Hoyle never made any rules for draw-poker. The game was not known in his time. 2. If you wish our decision, it is that the straight flush beats the four aces, provided that it was expressly agreed to play straight flushes. Otherwise the highest hand at poker is composed of four aces and a fifth card. Straight flushes are not a part of poker unless specifically made so. It is the same with ordinary straights. Some few players agree among themselves that the playing of ordinary straights necessitates playing of straight flushes; but this trap for the unwary is a regulation that has no force except in virtue of an agreement on the part of all the players in a game.

J. S., Boston.—1. If you were paid for it, it is considered the property of the publisher. Either way, it would be regarded as discourteous to reprint it, while altering it only, without the consent of the publisher or without giving credit to his publication. 2. We prefer not to express an opinion. The styles of the two differ. 3. It is proper. It is to be said, however, that social etiquette is largely arbitrary, and what would be deemed permissible in this decade might be voted intolerable in the next. Strong common-sense will always justify the use of given names in a case of that kind, whatever sticklers for etiquette may ordain.

ANXIOUS, Providence.—The following is the official list of players engaged by League clubs: *Cleveland*—Kelly, Esterbrook, McCormick, Phillips, Kennedy, Muldoon, Glasscock, Bradley, Dunlap, Shaffer, Richmond. *Detroit*—Wood, Trott, Gerhardt, Bennett, Knight, Hanlon, Powell, Weidman, Jos. Farrell, Troy. *Providence*—Radbourn, John Farrell, Ward, Denny, Start, Gilligan. *Worcester*—Coggswell, Creamer, Corey, Rundlett, Stovey, Evans, Hayes. *Buffalo*—Force, Purcell, O'Rourke, Galvin, Morrissey, Brouthers, Foley, Richardson, Rowe, White. *Chicago*—Anson, Williamson, Flint, Dalrymple, Gore, Burns, Corcoran, Quest, M. Kelly, Goldsmith, Nicol. *Boston*—Hornung, Deasley, Burdock, Sutton, Mathews, Whitney, Hotaling, Morrill.

M. S., Battle Creek.—1. Probably there are six or seven such troupes traveling. 2. It depends upon what kind of musician he is. 3. Educated musicians do not, as a rule, bother with such. 4. Not so hard. Time and patience, with a correct ear, are mainly needed. 5. Humorists command all the way from thirty to seventy-five dollars a week. 6. Advance-agents do just about as managers demand of them. Primarily, it is their business to go ahead of troupes and prepare for the coming of the latter. 7. Their salaries vary according to qualifications and the nature of the country in which they have to operate.

POOLKEEPER, Columbus.—1. In the cushion-carom tournament in this city the striker could first play at a cushion, and by his ball rebounding from that and hitting the two object-balls, with or without the intervention of any cushion between hitting one ball and the other, he could make a valid carom. 2 Of course, a cushion-first shot counted. The special rule which you will find spoken of in answer to "E. T. C.," is bad enough, without prohibiting bank-shots. 3. As in their matches last Spring, Sexton and Schaefer last week played to count cushion-first shots.

J. A. M., Butte City.—You never saw it stated in this paper that "there is a difference between a square foot and a foot square," or that "a square foot is 144 inches, while a foot square is 1,728 inches." As a "constant reader of THE CLIPPER," you should have seen it decided in these columns at least a hundred times that "there is no difference between a square foot and a foot square, although there is a difference between two feet square and two square feet." You are confounding a square foot with a *cubic* foot.

CATO, Philadelphia.—The American gentleman loses. Matches at billiards are played in many places on tables with pockets. Outside of this country and France, tables with pockets are the rule. They are to be found even in France, and are quite plentiful here, where at very long intervals our leading experts play matches on them. Pocket tables are also to be found in Canada and South America, and matches on them are not so uncommon in either country.

KASINO, Montreal.—If you hold only two aces and a ten, and to an eight-spot on the board you add an ace from your hand and call the pile nine, you will forfeit the game. Even if you had a nine-spot in your hand along with the cards named, you could not, after having made the pile nine, build it to ten when your turn to play again comes round.

GALLANT, Biddeford.—"I wish to submit to your judgment the following wager: We agree to call each and every ball pocketed. If on a two balls at one shot, but only pockets one. E claims he loses shot," provided the pocketed ball was the one he first called; otherwise he does not count. The striker is entitled to the ball he pocketed, and to continue play.

W. S., Paterson.—1. No answer by mail. 2 There can be no misdeal after the cards have been played. A player who has too few or too many cards at seven-up should find that out before he plays one. Discovering it afterwards makes his hand a foul one. It is not necessarily proof of a misdeal. The turned-up jack counts the dealer under those peculiar circumstances.

G. C.—Nearly every professional of note in this country has played the game of bank-shots, or cushion-first, within the past ten years; and the bulk of them have played it for money. Those who have played it least are probably Heiser, Daly, Sexton and Slosson. See answers elsewhere in this column.

F. W. C., Amherst.—There being a chip in the ball, the player has no right, when he desires to pocket it, to have it turned round so that the smooth surface shall be presented to the cue-ball. If he consents to play with the ball at all, he must play with it as he finds it, unless his opponents are willing to concede what he asks.

CONSTANT SUBSCRIBER, Cleburne House.—The cue-ball having gone off the table, whether on a counting shot or not, the balls are not all to be spotted, nor is the red to be touched. In your case only that ball is to be spotted which went off the table, the game being the three-ball.

EDWARD, Richmond.—See rates on another page, next before advertisements.

READER, Washington.—1. Thanks for the pains you have taken to right yourself and to correct us in case we needed correction. 2. It is to be regarded as settled that the rank of general was revived, instead of having been created for Grant. But it is a singular circumstance that while we cited "Appleton's Cyclopædia" as stating that the rank was revived, you have to cite it as saying in a different place that it was created for Grant.

H. W. J., New Orleans.—1. Consult a physician. 2. Select that grammar which your immediate circle of friends use, or which you find in use in the schools of your city. As there are numberless grammars, all differing more or less, it is best for you to be like your neighbors in this respect. 3. Choose a story-paper to suit your own taste. 4. There is no champion prize fighter of the world. 5. You had better stay where you are at present.

W. S., Rochester.—As some coteries play it. A could call out at any time, so long as he could show enough to put himself out. This is the liberal game, as between man and man. In other coteries he could only call out when he has the lead, and in that view he could not call out in the case you have cited. You had better compromise now, and enter into an agreement as to future games.

C. P. C., Deadwood.—1. A player cannot assist his partner in that way without there having been an agreement beforehand. A player who else makes a pile that he himself cannot take forfeits the game. 2. There is no building in this country that will hold 40,000 people in the sense that you probably mean.

ALEX., Philadelphia.—1. The two 47's and the 20 take the three prizes. The 41 gets nothing. 2. We should have to write to that yard to get the names of the different vessels built there under Buchanan's administration. You are on the spot, and can make direct application. 3. See answer to "Exchange, Philadelphia."

F. M., Albany.—If you mean to bet on the Missouri and Mississippi Rivers, to the exclusion of all others, we prefer not to decide. Authorities are not agreed. Some make the Mississippi a trifle longer, while others make the Missouri about one hundred miles longer than the Mississippi.

A. R. P., Amherst.—B is in error. Having made one carom with the wrong ball, and followed it with a shot that failed to carom, A is entitled to count the former, which, however, would not be the case if B had claimed foul before A had made his second stroke with the wrong ball.

EXCHANGE, Philadelphia.—If 21 was low, it wins the propeller. The ship and the cutter go to the two throwers of 42, which are first and second highest between them. See answer to "J. F. T. S., Little Rock;" also answer to "Alex, Philadelphia," whose statement is that 20 was low.

A. P. C., Texarkana.—The artificial bridge is not barred in billiards, save by a special agreement or in virtue of some special code gotten up for a special purpose. We cannot now remember having ever seen a code that bars its use; but nevertheless there may be one—in Texarkana, for example. See answer to "Gray, Texarkana."

SIX CARDS.—There is no mistake if a player picks up his cards at draw-poker and finds he has six. His hand is foul, and he must drop out. He should have discovered that he had six before he either raised his cards or looked at their faces, and then he would have had a remedy.

TWO GUESSERS.—1. X loses. Y is much nearer the mark. No game or series of games of cushion-caroms has ever drawn an eight-hundred dollar house, gross receipts. 2. During the recent tournament there was never anything like a four-hundred-dollar house.

J. S. N., Denver.—1. In England capital punishment is inflicted in cases of willful murder, but we believe not for the other two crimes mentioned unless the arson occasions loss of life. 2. We should say not.

CLUB, Milwaukee.—There would be no impropriety in giving a ring provided it is not of the style usually accepted as an engagement-ring, but in many cases it might be more discreet to give something else.

J. J. F., Presidio.—A player cannot be made to reneg against his will; and if he becomes conscious of reneging he can correct his play at any time before the trick is turned or quitted, or before a card is led for another trick. A was right.

J. F. T. & S., Little Rock.—The third and fourth prizes or guns lie between the men whose throws were lowest and second lowest. The man who threw 23 could not be regarded as second lowest so long as two men threw lower than he. He is third lowest.

CONSTANT READER, Chicago.—1. Have the kindness to state your dispute, if we are to determine it. 2 St. Patrick's Cathedral, Fifth avenue, this city, is not completed. 3. The spires of that cathedral are not remarkably high.

CLAUDE.—1. About thirty dollars a week, as a rule. 2. About forty dollars. 3. It is a matter of individual opinion who has the best variety theatre in this city. We do not care to express ours in this department.

G. E. T., Boston.—The straight is worthless unless it has been agreed to play it, and then it should also have been agreed as to whether it will beat three-of-a-kind, as in some coteries, or but two-pair, as in most.

V. J. W.—If you will state the bet, you may enable us to decide it without the necessity of our going into arithmetic. When we are to decide bets, we like to know just what they are.

STEAMER REPUBLIC.—In America a player can call out on twenty-seven cards as soon as he gets them at cassino. What he can do at cassino in England, or on the high seas, or under any flag but the American, is another matter.

J. B., Allentown.—You win if your opponent claims that you lost. He might have claimed a draw with some little show of reason, but he has no tenable ground whatever upon which to claim that he wins.

C. F. A., South Bend.—As you have not stated the style of going or the distance, you had better wait for a CLIPPER ALMANAC, to be published about Jan. 11, and which will have all sorts of records.

J. W., Cohoes.—1. Cannot say who are the largest dealers in that line. 2. Address M. McCleary, care E. H. Nelms, southwest corner of Eleventh and Chestnut streets, Philadelphia, Pa.

W. M. B., Greeley.—1. As C did not start, the bet is a draw, and the stakes should be returned to the bettors. 2. The starter is the man to decide under what rules the race was run.

UMBRELLA.—1. Read the work on the subject published by Ed. James, whose address is in advertisement. 2. THE CLIPPER ALMANAC contains those records.

W. W., Arcadian.—1. You will find the fastest times in THE CLIPPER ALMANAC for 1882, to be issued about Jan. 11. 2. The fastest record for a running horse, one mile, is 1:39¾.

J. D. C., Col. Grove.—1. The Black Friday that you mean occurred in this city on Sept. 25, 1869. 2. The late James Fisk Jr. was mixed up in it.

J. F., Brooklyn.—Sunday did *not* happen on May 24 from 1847 to 1852. It so fell in 1846, and next in 1857. It was due in 1852, but that was a leap year and threw it out.

P. W.—1. If you mean in this city, it snowed on Thanksgiving, Nov. 25, 1880, in the morning until 10.30 and in the afternoon from 1.30 to 4.30. One inch fell altogether.

T. M., Syracuse.—1. The document containing a list of entries for the ball-pool tournament failed to come to hand. 2. See advertisement. 3. There is no further charge.

T. FOLEY, Chicago.—1. See elsewhere in this column. 2. The same good wish for you. 3. If convenient, send on the documentary evidence, and we shall treat it to the best of our humble ability.

J. H., Coleman House.—1. There is a game of billiards known as "the bank shot game." 2. See answer to "E. J. C." as to its being a "recognized" game.

O. N. F., Manchester.—Ed. James whose address find in advertisement, can supply you with stock photos. that can be sold at that price. Communicate with him.

C. S. P., Chicago.—A is wrong, and loses. It is only with the consent of all the players that cards can be shuffled after they have been dealt, and before the draw, at poker.

D. W. M., Cincinnati.—We cannot give you an idea of the present value of the steamship Great Eastern. She is probably worth no more than she would bring if sold for old wood and iron.

CONSTANT READER, Danvers.—Each having two to go, B went out on his low and jack, which take precedence of high and game together.

M. M., Provincetown.—The maker of the jack is dead-wrong. At seven-up high and low go out before jack, no matter when the latter is made in play. Jack turned up, counts before high, however.

L. L. P., Philadelphia.—Your card would cost 60c. for one insertion. It is safer registered.

J. P. H., Jerseyville.—EXPIRES with No. 45 of present volume, dated Jan. 28, inst.

COURT STREET, Brooklyn.—L. C. Newhall is not a member of the firm known as the Brunswick & Balke Co.

P. J. MCDERMOTT, Erie.—The parties mentioned do not figure in the pages of "Fistiana."

ARTIST.—Your employers and teachers are better qualified to give advice on that subject than we are.

JOHN L., Bairdsville.—The fight between Jim Mace and Joe Coburn, near Bay St. Louis, Mo., ended in a draw.

J. J., Detroit.—We know nothing further than that their advertisement comes through a responsible agency.

L. E. H., Kansas City.—It is our rule not to answer as to circulations of newspapers.

T. K.—The statement is defective. Let both parties to the bet join in a statement, if a decision from us is desired.

CASSINO, Brookline.—He can call out without waiting for all the cards to be played.

CHAS. L. R., Cadillac.—Skating records will be included in THE CLIPPER ALMANAC for 1882, to be issued in a few days.

J. B. G., Boston.—Challenges, to insure insertion, must be accompanied by a deposit.

NO SIGNATURE.—Having thrown 34 twice on two chances, A is entitled to throw twice after having been tied by B with 34.

J. H. C., Richburg.—THE CLIPPER ALMANAC, which will be issued about Jan. 11, will have such records and many others. Await it.

CONSTANT READER.—C. A. Harriman has the best record for six-days' heel-and-toe walking. See CLIPPER ALMANAC for figures.

CHAS. KERR.—The best record for heel-and-toe walking is 530 miles, by C. A. Harriman.

C. L.—Yes, it was a legal holiday; but, as the law now stands in this State, we believe the note could not be protested until the 4th.

WEST-SIDE AGENCY.—If he was not called, all that he needed to show was what he had opened on—jacks or better.

KITTERY FIRESIDE.—Having made the two he gave, C goes out on his high, which counts before B's low, no matter when made.

RUSSELL.—Such a child is liable to be eligible to the Presidency of the United States.

J. D. MCA.—We can let you have a copy for any week in October.

J. M. B.—A letter addressed in care of THE CLIPPER will reach him.

CONSTANT READER, Leadville.—See CLIPPER ALMANAC for records.

A REGULAR SUBSCRIBER, Ashland.—Each having two to go, low-jack wins.

J. G., Butte City.—There is no difference between a square foot and a foot square. See answer to "J. A. M., Butte City."

CRESTLINE, Shelby.—A is out on his turned-up jack. See answer to "M. M., Provincetown."

A. E. F.—Having two to go, the makers of high and low won the game, no matter how many the others had to go.

W. K., Alton.—A man can win who bets on a certainty. It is also possible for him not to win. You should state an actual case.

KARNS CITY.—1. R. Vint's best six-day record is 578 miles 608 yards; John Hughes', 568 miles 825 yards. 2. Only once.

BOSTON.—THE CLIPPER ALMANAC, to be issued in a few days, will give the records wanted.

FRIEND, Keene.—Unless it has been otherwise agreed upon, as is sometimes the case, sixes beat aces at poker-dice.

GRUBB, Bradford.—1 A is out if he called out before the last trick possible in the game was turned or quitted.

SUBSCRIBER, Haverhill.—Three threes and two sixes count twenty.

JOHN TEAGUE, Chicago.—Those records have not been published.

J. M., Pittsfield.—Your card will cost 60 cents for each insertion.

J. D., Memphis.—Consult a good teacher is our only advice.

READER.—The count for 1, 1, 1, 3 and 10 at cribbage is 12.

ALL-FOURS.—A was entitled to the jack he turned up.

MR. C., Mineryville.—We never heard of him.

W. E.—The naked fist.

1883.—Considering that it is altogether a fresh thing, without experience of any kind in the affairs of this city, the new year is doing very well, and what it has done so far augurs well for the future. Under the new regime, although it has been in existence but a few days, murders and robberies and all sorts of crimes present a very fair exhibit of the power and scope of the newcomer. We hear good accounts of its presence and influence in other cities. Defaulters and absquatulators are about as lively as usual, and assassins continue to be hung all the same as they were in the year just closed. Politicians are as active as ever, while mad dogs crop up here, there and everywhere. The lunch route is a more popular resort than it was ever before, judging by the numbers that traveled that way on Monday last. The trial of the murderer Guiteau is going on this year just as it went along last year. People are organizing expeditions to go in search of the North Pole in much the same fashion as expeditions were fitted out in past years. Certainly, the new year gives great promise of future excellence.

AFTER a night of storm, Monday, January 2, 1882, opened as bright as a new copper cent, and as crisp and bracing as a well-constructed mince-pie, with the ingredients fairly distributed and nicely lubricated with spiritual oils of plenty and oh-be-joyfulness. The air was rather too sharp and penetrating for an early turnout of the faithful, so up to ten or eleven o'clock the streets were not crowded; but during the afternoon and night the samplers were out in force, and houses of call resounded with the usual fun and frolic. The sidewalks, covered with a light coating of snow, were not favorable for fast walking, and many a man took a tumble as he ambled along, ignorant of the slippery places. More of the ardent was consumed than usual, and many a truly good and upright man owed his downfall on that day to his desire for something to take the chill off. The theatres would have done better had they provided dinners and luncheons for their guests, for these good things would have drawn the crowd, and kept them. As it was, the open-house system and its free feeds and quench-destroyers operated against places of amusement generally.

THERE'S a good deal of sickness in town to-day, and headaches are as numerous as new children in a tenement-house. One gentleman who made one hundred and fifty calls yesterday cannot understand what ails him this morning, his head feels so queer. Had he stopped at the hundredth drink, this heaviness would not have attended the revels. The other fifty drinks did the business for him.

BEATING THE RECORD.—Well, we've done it again. Fitzgerald is the man who has made the top score in the latest go-as-you-please contention, and that score surpasses all previous scores. They call him "The Wild Irishman;" but, as he stands at the head of the list as a six-day pedestrian, of course he will be regarded as an American by adoption, or absorption.

A WOMAN out West has just presented her husband with six children at one birth. What a happy man he must be, with this fresh brood hovering around and about him and over him at this festive season. Such joy seldom comes more than once to any single man. Some of us haven't any. Six at one fell swoop! My!

OUR TELEGRAPHIC REPORTS announce excellent business at most of the theatres outside of New York on New-Year's, day and night. In this city, owing probably to our system of making social calls, our places of amusement were not largely patronized on Monday last.

THE STAR ROUTE seems to have been the root of all evil for those who took that route. Some of them, unlike unfortunate play-actors, will not even have the opportunity afforded them of walking home on the railroad track.

GUITEAU expresses the opinion that the plaster cast of his head, which was exhibited at the trial last week, looks like Humpty Dumpty. Guiteau will resemble Humpty better still when he takes a drop.

IT IS STATED that, no matter how many crimes Guiteau may be guilty of, he never wrote poetry. Not so fast, gentlemen. Isn't there a possibility of his having written "Beautiful Snow?"

"OUR JIM" mourns "the wittles wasted" in this city on New-Year's Day. Had he been possessed of a thousand mouths, he says, this thing would not have occurred.

THE LADY who persists in wearing a high hat in the theatre "is no gentleman," and we don't care who knows it. There!

THIS IS swearing-off time. A man who cannot swear off now had better give it up altogether.

ICE-CREAM is a trifle off just now, giving place, we are told, to hot Scotch and pulse-warmers like that.

"THE MOON ON THE LAKE" is beaming no more. He died in Saratoga Dec. 29.

GUITEAU needs disinfecting. Carbolic acid can do him no harm.

AQUATIC.

TWO RACES were rowed at Washington, D. C., on Monday, Dec. 26, resulting as follows: Single-sculls, one mile straight-away—A. W. Harrison, Potomac Club, first, in 6m. 30s.; W. C. Bailey second, and W. F. Roberts third. Four-oared shells, one mile, turn—Light-weights first, in 7m.; Heavy-weights second. The weather was pleasant, water smooth, and the gathering of spectators quite large.

THE PUNCH PRIZES.—At a meeting of rowing men and their backers held at Sydney, N. S. W., recently, arrangements were made for the regatta for scullers proposed by Frank Punch, whose offer of $1,500 in cash prizes was previously mentioned in these columns. It was decided that it should be divided as follows: First, $1,000; second, $330; third, $150; but in the event of two scullers each from England and America joining in the competition and thereby increasing Mr. Punch's gift to $2,500, the prizes will be: First, $1,500; second, $750; third, $250. The bait held out is hardly tempting enough to induce American scullers to undertake the journey.

BIXBY of Lowell, Mass., who accompanied McInerney of that place to England, returned home a few days ago. McInerney's friends are firm in the belief that he did not show his true form when he was beaten by Godwin on the Thames, saying that he was handicapped by a boat that did not suit him.

WILLIAM ELLIOTT of Pegswood, near Newcastle, Eng., has, says a cablegram dated Jan. 2, sailed for New York on the steamer Critic. Since his defeat by Hanlan in 1879 he has not appeared on the water much, devoting himself to following the fortunes of the turf, but failing to make much money or a favorable impression in that pursuit.

THE DEATH of George Drewitt, one of the ablest trainers and coaches on the Thames, is announced in a cablegram from London, dated Jan. 2.

WALLACE ROSS, says a dispatch from St. John, N. B., Dec. 31, has received the articles of agreement forwarded by Hanlan, and finds them satisfactory.

CRICKET.

GEORGE HOWITT, a once well-known English bowler, died Dec. 19, in Nottingham, Eng. The deceased, who was born March 14, 1843, had been in failing health for some time past. He made his first appearance with the colts of his native county in 1866, when he secured five wickets of the county eleven. In the same season he played for the United All England when they beat the All England Eleven. Much of this success was owing to Howitt's efficiency with the ball, as he was credited with thirteen wickets bowled. In 1880 he occupied the post of "coach" at Winchester College, but his health had been giving way for some time, and he broke a blood-vessel while umpiring a match at Clifton.

THE ENGLISH TEAM at present playing in Australia, of whom Shaw is captain and Lillywhite manager, purpose visiting this country next season if possible, or a year later without fail.

THE LONGWOOD CLUB of Boston, Mass., has decided to return to its private ground in Brookline, which is more easily accessible to members than Beacon Park. George Wright will continue a member of the club, and will play in important games.

SHAW'S ENGLISH ELEVEN played their first game in Australia Dec. 12, 13 and 14, when they defeated a Sydney team by 66 runs.

BILLIARDS.

AMONG THE POOL-PLAYERS.

In our business columns will be found the announcement of a tournament that begins to-day (Jan. 3, 1882) at the rooms of Thomas Morrissey, 72 E. Genesee street, Syracuse, N. Y. The leading players of pool are entered, and, with due care on the part of the management, the tourney should prove both skillful and satisfactory. The prizes are $100 to first, $65 to second, and $35 to third. In a note to the editor of THE CLIPPER inclosing a check for $200 on a Syracuse bank, and dated Dec. 27, 1881, Mr. M. states: "The money for the prizes is in deposit here, and will be promptly paid over; but, in order that players from abroad and the public generally may be assured of the *bona fide* character of the tournament, I inclose $200, which THE CLIPPER will please retain until I forward you receipts for the prizes, signed by the three winners as reported by the daily press of this city."

John F. Gleason, at his room at 85 Nassau street, is constantly endeavoring to devise methods by which the time of players may be saved. A short time ago he introduced the idea of two sets of pool-balls to a table, one set being in the triangle while the other set is in use, so that no time is wasted in starting a new game. Mr. Gleason has found this plan to work so well that he now proposes to duplicate the pool-bottles, so that there will be no delay in cases where the number of players in a game about to begin differs from the number who were in the last preceding game. Mr. G. acts on the sound principle that, if only thirty seconds are saved in a game, a table that averages one hundred games a day will lengthen the playing year by about twenty days, omitting Sundays, and calling nine hours an average day's work.

It is under discussion to project a tournament in Republican Hall, and we have been asked if we think it ought to pay. It will pay if the prizes are not so rich that the gross expenses cannot be confined to about one hundred dollars a day. The running expenses in so cheap a hall should not be allowed to exceed fifty dollars a day.

Fred Jackson last week severed his connection with Ubert & Schaefer's room.

There has been a tournament at Thomas Foley's room, Chicago. It was to have been brought to a close on Dec. 31.

At Warren Lewis' room, Fifth avenue and Fifteenth street, Brooklyn, N. Y., Joseph L. Dinning and John Dankleman played the best in twenty-one games for an announced stake of $50 a side. A correspondent states that the betting was slightly in favor of Dankleman, who is employed in that room. Dinning won by one game—a score of 11 to 10.

Another table, which is of the regulation size and has the regulation pockets, has been added to Frey's room, in the Bowery.

We are requested to state that Joseph L. Dinning, better known as English, stands ready to play anyone in Brooklyn, N. Y., for $100 a side; or he can pick out a player who can help him to beat any two poolers in Brooklyn, playing four-handed, for the same amount.

Patsy Fitzgerald is doing good work in the lower room of Gleason's establishment. He has remained steadily at his post, without skip or break, for the past ten months.

Albert Frey, who was to have left this city on Jan. 2 for Syracuse, N. Y., informed us that he thought that neither himself nor Samuel F. Knight would take part in the Spencer tournament.

Charles Schaefer now has his hands full in running the pool-tables in Ubert & Schaefer's room.

It is thought that a fresh effort will be made to induce the Legislature of this State to enact a more stringent law against pool, ostensibly in suppression of "pool for drinks" as played by boys. It has been because we feared too broad and sweeping a law against pool that we have all along urged that billiard-manufacturers should cease to permit their drummers to encourage the placing of cues in the hands of infants and liquor and cigars in the mouth of the omnipresent small-boy.

Joseph L. Dinning has entered for Sandy Spencer's tournament.

At Coursen's Empire Rooms, 27 and 29 Newark avenue, Jersey City, N. J., there was a match announced for $100 a side between John S. Leonard and James Knott, and it was witnessed by a large number of persons interested in ball-pool. It was the best in 41 games, and, as Knott got a long lead up to the twenty-first game, he was the choice at odds of two to one. Just about here Leonard won eight games straight, and ultimately the score was 21 to 18, only thirty-nine games being necessary to make Leonard winner. A correspondent informs us that "Knott was the favorite from the beginning, and that a large amount of money changed hands." Albert Frey was umpire for Leonard, and James West acted as looker-out for Knott, the referee being Joseph King. The score is appended:

Leonard—0, 0, 1, 0, 1, 1, 0, 0, 1, 1, 0, 0, 0, 1, 0, 1, 0, 0, 0, 1, 1, 1, 1, 1, 1, 1, 0, 0, 0, 1, 0, 1, 0, 0, 1, 1, 1—Total, 21.

Knott—1, 1, 0, 1, 0, 0, 1, 1, 0, 0, 1, 1, 0, 1, 0, 1, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 1, 1, 0, 1, 0, 1, 1, 0, 1, 0, 0, 0—Total, 18.

SCHAEFER AND DALY ABROAD.

Richard Roche, Phil Dwyer the horseman, Maurice Daly, Jacob Schaefer and one or two others some days ago secured berths on a steamer bound for England. There is no match between Schaefer and Vignaux; and while the former would like to and may take a billiard-table with him, if he goes, it is understood that it is not billiards that calls Mr. Roche to Europe, although he may interest himself in billiards while abroad. That Maurice Daly, who is not a match-player, is on the party suggests that a tournament is contemplated. If the Americans can get more out of a tournament in Paris than Vignaux can, they will be welcome to it. There was a time when it was deemed possible that Messrs. Sexton and Stedeker would also be of the party, but that idea would seem to have been abandoned. Mr. Stedeker, if he goes at all, will do so upon the invitation of Mr. Dwyer; and Sexton, if he goes, will sail as the guest of Mr. Stedeker. The date selected for the departure of Messrs. Roche, Schaefer, Daly and Dwyer is Jan 10, which will bring them in Paris about the time that Slosson and Vignaux get through with their contest. Slosson may linger to keep Schaefer and Daly company, but as yet he has given no outward sign of intending to do so.

THE BOSTON TOURNAMENT

is still in progress at W. P. Marshall's room, Sudbury street. Up to the close of the old year, the games stood as set forth in the table appended. Yatter, the leader, had but one game to play, and may hopefully regarded as the winner-in-chief. Henry Marshall, who is chasing him, has two games to play. The two will cross cues on the night of Jan. 4.

	Games won.	*Games lost.*	*Best runs.*	*Best average.*
Yatter	8	0	18	2.12-69
Marshall	7	0	12	1.65-87
Roberts	6	2	14	2.16-67
Chapin	3	5	11	1.60-90
Tarrant	5	3	22	1.61-89
Foster	3	6	11	1.46-104
Campbell	3	4	10	1.60-90
Smith	3	6	13	1.44-106
Blake	1	6	8	1.19-106
Kirk	0	7	8	1.24-88

ROBERTS THE WINNER IN LONDON, ENG.

Since our last Roberts has beaten Cook in the London tournament, and Mitchell has also beaten him (500 to 125). Cook has beaten Taylor by 500 to 310, and Roberts has defeated Mitchell by 500 to 182 and Taylor by 500 to 204. These have been the leading games. The result is that Roberts wins the first prize, that Mitchell gets second place, and that Halfpreeds like Peall and Shorter tie for third and fourth places, while Stalwarts of the Cook and Taylor stripe sink almost to the bottom. This is to be attributed only in small part to the handicapping. The accompanying table shows the number of games every player has won and lost:

	Won.	*Lost.*		*Won.*	*Lost.*
J. Roberts	6	1	T. Taylor	3	4
W. Mitchell	5	2	S. W. Stanley	2	5
J. Peall	4	3	W. Cook	2	5
F. Shorter	4	3	J. Lloyd	2	5

STRAY SHOTS.

*** George F. Slosson, we are told, has made the Grand Hotel, Paris, his permanent headquarters.

*** Matthew Delaney reports that his business is brisk, especially in the matter of furnishing tables to private houses.

*** Reed, successor of Rudolphe in the room on Broadway, has purchased of Brunswick & Balke the table used in the recent tournament.

*** It is proposed to institute a cushion-carom tournament among the patrons of the Brunswick Palace, Boston.

*** The cushion-carom tournament among the patrons of a room on the West side of town is dragging. All the games should have been played about two weeks ago, and yet about one-fifth of them remain to be played. Some of the contestants have become wearied of cushion-caroms, thus repeating the experience of the Astor billiard-room, this city, about 1869, when for three weeks there was a craze over this style of game.

*** Thomas Morrisey of Syracuse, Thomas Foley, ex-champion of Illinois; E. J. Plunkett, ex-champion of Pennsylvania; and C. R. Mussey of St. Louis are referred to answers in our regular correspondents' columns. One of the answers is to someone who has signed himself "Mussey, St. Louis." This may or may not be the well-known roomkeeper; but if it is not it is due to him to be told that his surname has been used.

*** Last week we spoke of an amateur cushion-carom tournament in this city in which that player had not yet won a game who at ordinary billiards could discount some of his competitors. At last accounts he was still without a victory, while the thousand-year-old player, who had been in retirement many centuries, was in the foreground. Schenectady, N. Y., can count upon its representative's winning at least second prize.

*** John J. Murphy of the Hub Palace, Boston, Mass., was in town last week long enough to buy eleven hundred dollars' worth of balls.

*** William Cook, who seems to be under a cloud, has lost much of his billiard form. On Dec. 15, in the Palais Royal handicap, London, Young Roberts beat him by 444. This of itself would be nothing, as Roberts made runs of 349 and 164; but Cook up to that date had beaten but one of the five players with whom he had crossed cues.

*** Willie Collender, who for the past five months has been chained to Stamford, Ct., as superintendent of the Collender Co.'s manufactory, broke loose last week and paid this city a visit, in the course of which he demonstrated that he plays as strong an amateur game as ever.

*** Christmas has brought the hard-working Leslie Slosson, superintendent of his brother's room, a massive gold watch as a gift.

*** There is now no prospect that Pierre Carme will come East.

*** John Creahan was in this city for a few hours last week.

*** Seven dollars were the difference between the receipts of one of our leading rooms on the nights of Dec. 29 and 30. In the days when the expenses of matches were within about one hundred dollars of what the gross receipts are now—and in those days there were no glaring woodcuts on

*** Wayman McCreery of St. Louis is now in this city, and intends to remain here some time, in order to supervise the production of his comic opera at one of our theatres.

*** A Bostonian writes us that a tournament of amateurs is to be instituted in John J. Murphy's "Hub."

*** The fortieth meeting of the N. B. P. A. is to be held Jan. 8 at Edward McLaughlin's room, Philadelphia, at two o'clock P. M.

*** When Eugene Carter left here, something like five weeks ago, it was with the intention of going as far West as Kansas City, Mo., there to open a room in his own behalf. Nothing as to him or the room has since been heard here, and his friends have organized themselves into debating societies to determine what has become of him.

*** The tables in the American Hotel, Philadelphia, have been again put in thorough order.

*** While all the metropolitan rooms have flourished during the holidays, it will be especially gratifying to George Slosson to learn that his establishment had as early as 7 o'clock P. M. on Jan. 2 done the largest business that has ever fallen to it throughout any whole day since it was first opened.

*** Henry Dunbar of the Continental Hotel, Philadelphia, was married in that city at the close of the old year.

*** The massiveness and weightiness of the English billiard-table have always been beyond comparison, but were probably never more strikingly demonstrated than in the pending tourney in London, where it sank so far into the floor of the Palais Royal that before the tourney had been in progress six days iron plates had to be inserted under the legs to prevent further sinking.

*** Tom Taylor, ex-champion of England, has been ill and "off."

*** Yank Adams on Dec. 31 sold his room in Chicago. As he announces elsewhere in a card that foreshadows his intentions with respect to the future, and which states that until Feb. 1 next his headquarters will be at 900 Broadway, this city, he received a bonus of $5,500. He sold out to Charles C. Corbett, formerly of Providence, R. I., who was his partner when he opened in Chicago, and whom he bought out several months ago. Adams is at present in Baltimore, the guest of Lance Wagner. He will reach this city by Jan. 7 at the latest, after which there will be music in the air until the close of the month. He will then go to Dallas, Texas, where he is to open a room on a large scale. We learn from a gentleman just from Chicago that they think out there that he is going to open a room in another quarter of that city, make a success of it, and sell it; but really no roomkeeper in Chicago need fear him as a rival, for he is going to locate in Texas until such time as they make him pass in, boots and all.

*** Herman P. Butler has just joined the staff at Maurice Daly' room, whence he sends THE CLIPPER staff "A Happy New Year!"

*** William O'Brien, who for some weeks past has been managing Yank Adams' room, Chicago, arrived here on Jan. 3, and will remain in town several days.

*** Monarch Hall, St. Louis, changed hands on Jan. 1. Its new proprietor is John F. Donovan, who was one of the contestants in the recent tourney in that city. Will Baldwin will be the superintendent for a time, but John F. Dinan, the cashier, retires.

*** Frank Maguire is in Dallas, Texas.

*** *The News* of St. Louis says that the receipts at Mussey's room, that city, were larger last week than ever before since the proprietor opened, about twelve years ago. They averaged over $110 a day. This is valuable as an idea of what is big business in that city.

*** Sixteen tables strong will be the inside limit of Yank Adams' new room for old Texan players.

*** Schaefer's main backer figures up his losses on the match of last week at over eight thousand dollars ($8,430), and blesses his stars that he so early made the Sexton party quit betting, for he was vainly offering $1,000 to $900 and to $800. Another gentleman, a billiard-player from Rochester, offered $100 even on Schaefer, and then $100 to $90, right after Sexton had got his longest lead by running 77; but there were no takers. This incident of itself is almost sufficient to prove to our satisfaction that the playing was also independent and straightforward, and that Sexton was not behind in the first third of the game in order to make the betting on Schaefer heavy in odds. Otherwise the Rochester gentleman's offers would have been snapped up, since he is known to be one who will bet freely when started. Sexton's having left the balls together for his opponent four or five times in the first third of the game was not, it is now clear, due to design, as so many fancied because it is contrary to his practice in opening a match. It was due to his change of style, which, as pointed out in our report on an outside page, has caused him of late to aim to bring the balls together by taking long chances.

*** It should surprise no one to learn that Sexton has challenged his trainer, Dion, for the championship.

BASEBALL.

THE BASEBALL WAR.

Secretary Williams of the American Association has recently been interviewed, and is of the opinion that the opposition of the League will rather benefit the former's clubs than otherwise. He also thinks that the results of a low price of admission and the adoption of a more liberal policy promise to make the American Association a formidable rival of the League. The moral ground assumed by the League as the ostensible cause of its action against the American Association is untenable. The Chicago Club entertained no such scruples against Sunday games two years ago, when it sent its team to California, and the Chicago-Buffalo-Cleveland combination have played almost every Sunday since Oct. 30 last. He thinks that the American Association also differs from the League in the fact that it is intended to be self-supporting, each club reaping the benefit of its own patronage, while the League is said to be "the retreat for indigent clubs, where rich relatives support the poor ones." President McKnight of the American Association has published a lengthy communication, from which we make the following extracts: "I can hardly comprehend the assurance of a few men representing ball clubs in a few cities of this country saying that no other clubs shall be allowed to exist except as hangers-on to them. Has it ever occurred to the egotists of the League that our six cities contain a population of 2,370,000, while their eight only foot up 1,516,000, and that the people of our cities are enthusiastic over prospects of having baseball again, while their people are somewhat sick of it? On Nov. 27 Hulbert could not see how one association of ball clubs could hurt another, wherein I agreed with him exactly, provided both were anxious to promote and elevate the game in honorable ways; but he has since concluded evidently that he has discovered modes of hurting another association, first, by trying to legislate us out of playing in New York and Philadelphia, and then by stealing our players. Perhaps United States law will teach him that it is superior to laws of the National League, and that contracts must be kept. I suppose the League expected to aggravate us so by this Troy outrage that we would commence hiring their black-listed and expelled players for revenge, and thus get the press and public down on us. We will do nothing of the kind. We can get plenty of good players, and we propose to be governed by honorable rules if others are not."

THE PHILADELPHIA CLUB, now being organized by H. B. Phillips and Al Reach, is as yet without a ground, the one at Twenty-fourth street and Ridge avenue having been leased for other purposes. The manager is negotiating for the circus lot at Broad and Federal.

THE TROY CLUB'S ground having been sold for building purposes, the directors are looking up another site. A field on Green Island, handy to Troy, Albany and Cohoes steam and street-cars, is likely to be chosen, though Rensselaer Park, Lansingburg, is mentioned.

MANAGER MUTRIE has made arrangements with Nat Hicks to have the use of the latter's ball-court in Hoboken for the purpose of training and exercising the players of the Metropolitan Club. Lynch, Doyle, Ezpchlager, Nelson, Hankinson and Larkin will commence operations at once; while Brady, Kennedy, Mansell, Clapp and Reilly will begin early in March. The Metropolitans expect to have the services of a crack college pitcher next season.

THE THIRD-BASEMEN of the League will have gray and white for their next season's uniforms, it being found impossible to obtain the blue and white material which was originally chosen to designate the players at third-base.

THE NEW YORK CLUB has engaged W. Curry as left-field and change-pitcher. Curry formerly pitched for the Athletics of Philadelphia. The positions of third-base and change-catcher are open.

WM. SHARSIG, one of the officers of the Athletics of Philadelphia, was in this city New-Year's-day. He says that the Athletics will remain in the American Association.

DOUBLED-UP.—John Reccius, the well-known pitcher and manager of the Eclipse Club of Louisville, Ky., was married Dec. 27 to Miss Lizzie Herbert of that city.

LETTERS addressed as follows are now in our care: Manager, Metropolitan B. B. C.; Manager, Detroit B. B. C.; Manager, Buffalo B. B. C.; Mike Moynahan, late of Cleveland B. B. C., and Spence, formerly of the New Haven Club.

JOHN F. MORRILL has signed to play with the Boston Club next season, and will captain and manage its team.

A PITCHER or third-baseman wants an engagement. See J. S. Aydelott's card.

E. B. SUTTON of the Bostons is said to be slowly recovering from his serious illness.

THE TURF.

WILLIAM BODINE, the first trainer and driver of Goldsmith Maid, Gloster, Midnight, and other celebrated trotters, died in Middletown, N. Y., of pneumonia, Dec. 30, aged 51 years.

THE TURF CLUB is now officered as follows, the election having been held Dec. 30: President, Lawrence Kip; vice-president, James R. Keene; secretary, E. D. Barnes; treasurer, Ambrose Monell; executive committee—Lawrence Kip, J. W. Lawton, S. Howland Robbins, C. W. Kohlsaat, C. W. Griswold and Mr. Preston.

SKATING.—Last Winter at this time there was splendid skating at command at Prospect Park, the sport beginning on Christmas-day of 1880. This last Christmas there was not a piece of ice to be seen at the Park, and it was not until New-Year's day of 1882 that the Park lakes had a coating of ice on them which gave any promise for skating. On Jan. 2 the thermometer went down to 15, and on the morning of that day ice two inches thick covered Prospect Park lakes, and also those of Central Park in protected places. But there was no show for skating, and on the afternoon of Jan. 3 the thermometer indicated a rise, and the hopes of the boys were dispelled. Only roller skating was at command of the Brooklyn people up to Jan. 4, 1882.

COCK-FIGHTING.—In Jack Talmadge's saloon, Albany, N. Y., Dec. 29, the long-talked-of fight between Troy and Mechanicvilles cocks took place, the party having been driven from Elm Grove, Albany road, by the police. Each battle was for $100 a fight, and $300 on the main. Nine out of fourteen cocks fell in, and nine battles were fought, of which Troy won five. There was a large crowd present from Troy, Albany, New York, etc., and several thousands of dollars changed hands.——At a cock-fight, 30, on the Cohoes road, between Troy and Waterford birds, six battles were fought, of which Troy won five.

"THE SEASON," a lady's illustrated magazine, containing colored fashion plates and other illustrations of interest to the fair sex, is among the newest contributions to the literature of the New Year. It is printed on good paper, in clear, large type, and otherwise makes a very creditable appearance. Its price is thirty cents each number, and copies can be had of the United States News Company, No. 55 Chambers street, this city.

ATHLETIC.

THE ENNIS TOURNAMENT.

P. Fitzgerald Eclipses All Former Records.

582 Miles 55 Yards in 14h. 58m. 15s.

If straightforward, square-dealing John Ennis, with his customary ill luck, did find himself out and injured, financially, at the close of the six days go-as-you-please pedestrian tournament held under his management at the American Institute building, this city, Dec. 26 to 31, he at least had the satisfaction of knowing that the race proved the most memorable, in point of performances accomplished, of any of a similar character ever held anywhere. Few anticipated, even at the close of the first twenty-four hours, that the principal achievements of the past would be touched, but the sequel proved that on this occasion Patrick Fitzgerald was found at his best, and not only practically demonstrated his ability to equal and surpass all previous records, but by his appearance on the morning of the closing day of the race, when he held a commanding lead, convinced all that, had he been forced to do his utmost, he could have reached the six-hundred-mile mark and perhaps gone a bit beyond it. His performance on the first two days was nothing remarkable, but he showed the stuff he was made of by putting in more than a hundred miles on each of the two following days, Thursday's work carrying him in advance of the best previous record, made by the wiry and persevering Brooklyn bootmaker and publican Robert Vint; and he thereafter led the record at will. Save that his feet were, as a matter of course, somewhat sore and painful toward the finish, Fitzgerald was in admirable condition throughout the week, he having been faithfully looked after by the veteran pedestrian and experienced trainer Jim Smith, who had been waiting lo! these many months to catch the winner of a first-class race, and is correspondingly elated with the result of this contest. Fitzgerald is a man who may always be depended upon to do good work, as was proven by his record prior to the achievement of the past week; but on this occasion he had to assist him the encouragement that comes from being at the head of the list of contestants in such an event, and later on was urged forward by an incentive in the form of a five-hundred-dollar wager that he would eclipse Vint's record for six days. Had this bet not been made by Mr. Ennis and Dr. G. H. Bailey of Boston (the former stating that should he win he would give the money to Fitzgerald), it is doubtful whether Paddy would have tried to do as well as he did. The young man, George D. Noremac, who secured second honors, also proved himself a remarkably good long-distance pedestrian, an easy and graceful runner, possessed of great speed, with plenty of stamina and full of courage. Had these qualities been wanting in him he would not, after the setback of a lame leg which prevented him doing quite eighty-five miles on the critical third day of the contest, have been able to overcome a lead of over fifteen miles which Herty had gained. The Scotchman, who showed up well on the first and second day, obtained a lead of almost two miles on the latter, but his best work was done on the fourth and fifth days, on each of which he covered miles over one hundred, and he attained his object on Friday night, when he once more ran into second place. Like the winner, he traveled but sixty miles on the last day, giving at night a fine exhibition of running, and one not often seen at the close of such a contest, and which carried him beyond Frank Hart's record of 565 miles 165 yards. No gamer man ever started in a race than Herty, who is a light, easy runner, who had to be held back on the first day, fell somewhat behind on the second, and performed the unequaled feat of traveling 109 miles on the third. He went a little slower next day, and on Friday he was decidedly queer from trouble with his left foot, which eventually compelled him to do his work in his stocking-feet. Otherwise he was all right physically, and although his misfortune cost him second prize, he did not give it up without a gallant struggle. He gained the favor of the spectators by his pluck under discouraging circumstances, and the present of a couple of one-hundred-dollar bills from admirers of the qualities displayed by him helped to lessen his disappointment and ease the pain from which he suffered. There is evidently a fine performance to be gotten out of a man who, under such depressing circumstances, could roll up a score of 556 miles 275 yards, and much will be expected of him when next he competes in a six days' contest. Tall, long-striding Krohne never before experienced with so much force the full weight of the handicapping he receives by not being able to run, as his competitors were doing. He went in with the intention of getting a piece of the race, however, and notwithstanding that he was not seen at his best, as shown on former occasions, and the terribly uphill struggle he had to do so, he, by sticking close to the track on the last three days, succeeded in passing Lacouse and securing fourth prize, his score, however, being many miles below what he accomplished in former races. This race afforded additional evidence that the building in which it was held is too far removed from the central portion of the city, and the accommodations it affords for spectators are too poor for anyone to hope that the public will patronize a contest held there in sufficient numbers to make the venture financially much of a success. Despite the splendid performance of the leader and the brilliant work being done by the next two contestants, the attendance was light throughout the week. In large measure this was attributable to the long streak of bad weather which Ennis had to contend against, rain falling almost incessantly from the first night up to the fifth, inclusive; but under circumstances of the most favorable character it is doubtful if the manager would have made any money, instead of quitting loser by hundreds of dollars. The affair was run after the same genteel fashion as upon previous similar occasions, though more economically. The track was a good one, eight laps to the mile, carefully measured eighteen inches from the inside, the sheet-scoring was done by servants of the Pastime Athletic Club, who have had considerable experience, and the utmost care was exercised to insure absolute correctness. W. B. Curtis was referee, and the judges were members of the press, who were both experienced and conscientious.

When our past issue, containing an account of the progress of the contest up to five o'clock P. M. of the second day, or forty-one hours from the time of starting, went to press Fitzgerald held the slight advantage which he had obtained four hours before, and which he was never afterwards deprived of. At the hour mentioned Frank Hart, who had been the leader during the greater part of the latter half of the first day and the forenoon of the second, and who was generally regarded as the man most likely to prove winner, was treading dangerously close to Paddy's heels, while Lacouse, who for a time shared the honors of first place, was but a little way behind, and seemingly strong enough to easily stay the week out, and speedy enough to make the leaders extend themselves to retain their positions. Herty, Noremac and Howard were also within hailing distance of the first division, the two former gaining ground during the afternoon and night. At 7.13 A. M. on the 28th a sensation was created by the withdrawal of Hart, after he had completed 229½ miles. The announced cause of his abandoning the race was a severe attack of pleurisy, added to trouble with his pedal extremities; but the majority declined to accept this as the true reason, preferring to ascribe his withdrawal to an intention to take part in the coming sweepstakes race. Whatever may have been the real cause, he certainly looked quite as well as any of the other contestants at the period of his retirement. Harry Howard, who it seems had no one to force him to his work this time, also concluded to cease to persevere, and at 3 P. M. of the same day gave notification of his final retirement, after having made 250 miles. The pulling out at noon of Edwards, who had not been on the track since the previous afternoon, was also made known at noon, thus swelling the ranks of the fallen to eight, the majority of whom looked good for the week. Fitzgerald completed three hundred miles at 5.39.10 P. M., or 65hrs. 39m. 10s. from the start. He had previously been first to finish 200 miles, at 6.45.40, or 42hrs. 45m. 40s. from the start. Not much time was devoted to rest during the night of the third day, the leaders recognizing the necessity of sticking closely to the sawdust, if they would hold onto the respective positions occupied by them in the struggle for fame and fortune. Fitzgerald, who showed up physically in excellent fix when he started, and on the fourth day seemed better than on the second and third, maintained a respectable advantage; while Herty, although ailing, did not allow his claim to second place to be disturbed, and an interesting race went on between Lacouse and Noremac during the morning. The latter, a tough, wiry and ambitious Scotchman, who on this occasion engaged in his first six days' pedestrian race, proved himself a stayer as well as a speedy runner, and, aided by the liking developed by Lacouse for the seclusion and comfort of his retiring quarters, he managed to pass and get well away from the French-Canadian, being secure in third position when he turned in for a brief rest that night. Not satisfied with that place, however, he made strong play for Herty, who was then over fifteen miles ahead. The latter had done grand work on the 28th, rolling up no less than 109 miles, and on the following day he made a slate of over 100 miles. This work told its tale on a comparatively fresh man, who had not the best of attendance, and to the bad judgment shown by those about him in denying him rest that he greatly required, and their manifest lack of knowledge which all real trainers possess, must be attributed, as much as to the frightful condition of at least one of his feet, his inability to longer prevent being run down by the persistent little Noremac. The latter, who made a good record in seventy-two-hour races in Great Britain, might have done better on the first two days had he received intelligent attention; but he was fortunate in receiving good advice from that eminently successful go-as-you-please Charley Rowell during the latter part of the week, and there is no doubt that the interest manifested in him by the Chesterton pedestrian infused fresh courage into the plucky little fellow, who will yet show more even than he showed in this race. All through Friday the struggle between him and Herty went on, and towards the close of the day the Scotchman accomplished his object. During the day Fitzgerald had been gradually approaching the best record in the world, and before ten o'clock in the evening he caught it, completing the 421st mile in 93h. 32m. 35s., and excelling that made by R. Vint for the same distance—94h. 15m. 45s. He continued to break the record mile after mile up to and including the 430th mile. He was then behind record time until the 470th mile, which he accomplished in 106h. 14m., as against the 106h. 14m. 45s. of Vint, and he then headed the record each mile up to the 480th, when he rested, and this set him back, and he didn't again disturb the record until he reached the 495th mile, done in 112h. 47m., as against Vint's 112h. 49m. 45s. For nearly every succeeding mile up to the grand finale Fitzgerald's record is the best. He was at his best on this occasion; he had everything to encourage him save a houseful of enthusiastic spectators, and while he outdid the performances of all who went before him, anyone who saw him on Saturday must feel satisfied that, had there been any necessity to do so, he could have traveled many more miles than he did, and probably have reached six hundred. As he contemplates participating in the forthcoming race for a sweepstake of one thousand dollars each, he wisely refrained from punishing himself more than was necessary to win the two-hundred-dollar trophy emblematic of the world's championship and the five-hundred-dollar bet made by Ennis on Dec. 29 with Dr. George H. Bailey of Boston that Fitzgerald would surpass the best previous record. Whether Fitzgerald will join in the coming race will depend upon the date fixed for the same, as he will hardly be in condition to start in such an event inside of two months. Now that he has the credit of achieving the greatest performance ever done by a go-as-you-please pedestrian, it will be a matter for regret should the arranging of a date necessarily shut him out of a contest in which the other best known and most celebrated long-distance pedestrians will engage. This matter is worthy the consideration of the principals to the match in question, for, aside from the nature of Fitzgerald's unequaled achievement, there can be no question that in consequence thereof his presence among the contestants would materially add to the financial success of the affair by greatly enhancing public interest therein. As is usually the case in races of this description, the winners of the first three prizes at least were settled by the scores of the men when they came on the track for their last day's work. The leader was too strong and sound for his position at the front to be jeopardized, remarkably good man though the next in order, young Noremac, proved himself to be; while Herty was in such a bad way with his swollen, greatly inflamed and terribly sore feet as to be incapable of even making a bold effort to regain the place he had lost, but despite his sufferings he was the personification of bright good nature. Lacouse was also troubled much with sore feet, but it was the general verdict that he ought to have made a better performance.

THE SCORE BY HOURS.

Underneath we present a table showing the distance accomplished by each of the first six contestants at the end of every hour from the thirty-first, the score of preceding hours having been given last week:

Hrs.	LEADER.		SECOND.		THIRD.		FOURTH.		FIFTH.		SIXTH.	
	Lacouse.		Hart.		Fitzg'd		Herty.		Noremac.		Howard.	
	M.	Y.	M.	Y.	M.	Y.	M.	Y.	M.	Y.	M.	Y.
31	145	1100	144	1320	144	1100	142	880	134	000	128	440
32	151	220	150	220	148	1320	147	000	140	220	132	220
33	155	1100	154	1320	153	880	151	1540	145	880	135	880
	Hart.		Fitz'g'd.		Herty.		Lacouse.					
34	159	1320	158	440	156	220	156	000	150	1100	140	660
35	164	1320	163	1540	159	1100	158	1320	156	660	145	660
					Lacouse		Herty.					
36	170	000	168	1320	164	660	164	880	161	000	149	1540
	Fitz'g'd.		Hart.									
37	174	1320	174	220	170	440	169	440	164	1320	154	1320
38	179	000	178	1320	173	1100	173	220	170	220	158	1100
39	184	220	183	660	179	000	178	220	176	1320	163	1100
					Noremac.		Lacouse.		Herty.			
40	188	1100	188	440	182	1320	182	440	182	440	168	660
					Lacouse.		Herty.		Noremac.			
41	193	440	192	000	189	880	185	1540	185	1100	173	220
42	196	1100	196	880	194	440	190	660	189	1100	178	220
43	201	220	201	000	197	440	194	1320	191	220	183	880
44	208	1100	206	660	200	220	199	1320	196	440	188	1320
					Herty.		Noremac.		Lacouse.			
45	211	880	209	1100	203	1100	201	000	200	220	193	880
46	215	1320	214	000	205	1540	204	1540	203	1100	198	880
					Lacouse.				Herty.			
47	219	1100	217	1540	208	1540	207	935	205	1540	203	000
									Howard.		Herty.	
48	223	1100	221	1540	213	220	207	935	207	440	205	1540
							Herty.		Noremac.		Howard.	
49	226	935	224	1375	217	220	209	000	207	880	207	935
50	226	935	224	1375	220	1540	213	1100	211	000	207	935
51	226	935	224	1375	224	660	217	1320	215	000	209	220
			Lacouse.		Hart.							
52	230	1540	228	1320	227	1155	221	1100	220	440	213	880
53	236	440	232	660	227	1155	226	000	224	1320	218	880
					Herty.		Noremac.		Hart.			
54	241	660	237	440	230	880	229	000	227	1100	221	1320
55	246	440	242	440	236	000	237	1540	228	660	228	000
									Howard.		Hart.	
56	251	1100	245	1540	240	880	237	1540	232	1100	229	935
57	256	1100	251	880	245	1540	242	1320	236	880	229	935
58	262	000	254	440	251	880	248	000	240	1100	229	935
59	267	440	260	1540	256	220	252	880	245	440	229	935
60	272	1100	265	000	261	660	256	1100	249	000	239	935
61	277	880	269	1540	265	1100	261	220	249	1375	239	935
											Krohne.	
62	282	1320	273	1100	270	1540	265	000	249	1375	230	660
63	286	1320	278	000	276	220	270	660	260	1595	235	220
			Herty.		Lacouse.							
64	292	440	281	880	281	275	276	000	250	1595	239	1320
65	296	880	285	1320	281	275	280	660	250	1595	243	220
					Noremac.		Lacouse.					
66	301	220	290	440	284	660	281	220	250	1595	245	1540
					Lacouse.		Noremac.					
67	306	000	295	440	286	660	284	660	260	1595	250	000
									Krohne.		Howard.	
68	311	220	300	220	291	000	284	1540	264	000	250	1595
69	316	000	304	1100	296	1540	285	1595	268	1100	250	1595
70	320	440	308	1320	300	440	285	1595	262	880	250	1595
											Cox.	
71	324	880	313	220	304	660	298	000	266	880	255	660
72	328	55	314	1595	308	1100	292	660	270	55	258	1155
73	328	55	314	1595	313	220	296	000	270	55	258	1155
			Lacouse.		Herty.							
74	328	55	317	000	313	440	300	000	270	55	258	1155
75	331	1100	319	1100	319	880	303	440	272	880	260	880
			Herty.		Lacouse.							
76	337	880	325	440	324	1320	307	660	277	660	263	440
77	342	1320	329	1320	329	1320	311	660	282	000	266	1320
			Lacouse.		Herty.							
78	347	1320	334	440	333	440	316	000	286	660	266	220
			Herty.		Lacouse.							
79	353	000	338	1100	337	000	320	1540	290	1320	269	1320
80	357	1540	343	880	341	660	325	1100	295	220	272	220
81	363	220	347	220	346	000	331	000	299	1100	274	660
			Lacouse.		Herty.							
82	367	660	350	880	350	440	336	660	302	1320	277	1540
			Herty.		Lacouse.							
83	372	000	355	1100	353	000	339	1100	307	440	280	220
84	377	660	361	000	358	000	345	000	311	220	281	660
85	381	660	365	220	360	000	349	880	314	440	283	1155
86	385	220	368	220	362	880	353	1540	318	880	283	1155
87	390	1100	369	440	367	660	357	880	320	1320	283	1155
88	396	220	374	1100	369	440	362	000	323	000	283	1155
89	401	000	379	880	370	55	367	440	329	1100	283	1155
90	404	1320	383	440	370	55	369	880	331	1540	283	1155
					Noremac.		Lacouse.					
91	410	440	388	000	373	000	370	000	336	220	283	1155
92	413	660	392	220	374	1320	371	1320	338	220	283	1155
93	418	440	397	660	381	440	372	55	342	1100	283	1155
94	423	440	402	440	387	220	372	55	344	220	283	1155
95	428	1540	406	440	392	880	372	55	347	1155	283	1155
96	430	55	411	1320	398	220	372	55	347	1155	283	1155
											Elson.	
97	430	55	415	000	401	660	372	55	349	1540	284	660
98	430	55	419	1540	407	220	372	1540	354	000	285	275
99	433	880	430	1540	411	1320	377	660	358	000	285	275
100	438	000	422	1100	413	000	381	1320	361	1540	289	1320
101	442	1320	426	935	414	660	388	55	365	1540	293	715
102	446	000	426	935	414	1320	395	55	370	880	293	715
103	451	660	429	440	418	440	397	880	373	1100	293	1100
104	457	660	434	880	424	880	391	880	377	1540	294	1595
105	462	1320	438	1320	430	000	396	1100	381	880	294	1595
106	468	840	443	000	435	1100	400	1100	384	880		
107	474	440	447	880	440	660	403	220	388	1320		
108	480	000	453	660	447	220	407	880	392	880		
109	480	440	458	440	451	440	411	1100	397	880		
110	484	660	462	220	453	660	416	1320	401	000		
111	490	660	467	1320	460	660	420	000	405	1100		
112	495	1100	471	1100	465	1540	422	440	410	660		
113	499	440	476	220	471	660	428	660	412	440		
114	503	660	479	660	476	1320	433	000	416	880		
115	504	220	483	880	483	220	436	220	420	1320		
116	509	440	490	220	483	440	440	660	425	660		
117	514	000	494	1320	490	1320	441	220	430	1100		
118	519	660	499	220	495	440	445	880	434	220		
119	522	55	501	000	500	880	450	000	438	440		
			Noremac.		Herty.							
120	522	55	505	000	501	275	453	440	440	55		
121	522	55	506	1100	501	275	456	000	440	55		
122	525	880	511	000	505	000	459	220	443	000		
123	529	1320	513	55	505	1320	462	1540	447	880		
124	533	000	513	55	506	000	465	660	451	1540		
125	536	000	513	55	507	1320	469	880	456	1100		
126	540	000	517	1100	511	880	473	880	461	000		
127	544	000	522	1320	515	880	477	660	466	000		
128	548	1100	526	880	520	220	482	220	470	1320		
129	550	000	529	1100	523	1540	485	715	477	220		
130	552	000	532	1100	526	660	485	715	480	1540		
131	555	1100	535	000	529	1540	486	440	485	000		
							Krohne.					
132	559	440	537	1320	531	1100	489	220	487	000		
133	561	220	538	880	534	220	491	1320	489	440		
134	565	220	545	220	538	1320	495	660	490	1540		
135	570	660	547	880	540	1540	496	000	495	1100		
136	573	660	550	1320	544	880	499	440	496	660		
137	577	000	554	880	548	660	501	000	497	1320		
138	578	935	556	1320	550	1155	504	880	500	55		
139	578	935	557	220	550	1155	508	1540	500	55		
140	578	935	559	220	552	1100	509	1595	501	275		
141	581	1320	563	880	555	1320	509	1595	501	275		
142	582	55	565	495	556	275	509	1595	501	275		

BEST-ON-RECORD MILES.

The subjoined table shows the time for those miles which the winner accomplished in the fastest time recorded:

Mi.	H.	M.	S.	Mi.	H.	M.	S.	Mi.	H.	M.	S.	Mi.	H.	M.	S.
421	93	32	35	491	111	06	15	526	122	05	00	558	131	36	00
422	93	44	25					527	122	18	00	559	131	54	10
423	93	52	00	498	112	47	00	528	122	31	40	560	132	10	00
424	94	08	45	499	112	58	50	529	122	48	00	561	132	26

A DIRGE FOR THE OLD.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

Ring out the Old—ring in the New!
Thus echoes the song the ages through,
And what others have done 'tis meet we should do
In this day of fashion and folly!
For the Old a tear—
For the New a cheer—
But for neither a tinge of melancholy!

Ring out the Old—'tis true it may hold
The precious sands of love's pure gold
Which naught can replace—still, ring out the Old!
For have not the bards decreed it?
And have they not sung,
In every tongue,
That the New is the best for those who need it?

So ring the New in, though the coating be thin
With hollow pretense and falsehood and sin,
And the cheat is apparent—yet ring the New in!
For the New is ever the fashion;
And with simply a sigh
We'll let the Old die,
Nor waste on the past any foolish compassion.

For 'twas writ long ago, so that all might read,
That the New alone is the thing men need,
While the Old, without harm, may be dropped from their creed;
So cries the old magician:
"New lamps for old"—
Giving copper for gold—
The comforts of Now for Future Elysian.

Ah, well! this much at least I may say:
I was tempted once, on a luckless day,
To cast from my soul the Old away,
With all its hallowed treasures;
And since that time,
In sad, sad rhyme,
My song has run in dirge-like measures.

For I look in vain in this realm of the New
For the hearts that were warm, for the friends who were true,
For the pearls of affection, which others threw
In my path, to be, swine-like, unheeded;
And I find the new lamps
Were made by mere scamps—
That they bring no genii when most they are needed.

Still, ring the New in, and ring the Old out!
For the Old, one sigh; for the New, one shout!
Then away with all phantoms of sorrow or doubt,
For the wizard a new lamp has brought us!
And, by rubbing, behold!
The future turns gold!
And Time, at last, has his miracle wrought us!

THE BRAND OF CAIN.

TRANSLATED FROM THE FRENCH OF FORTUNE DU BOISGOBEY FOR THE NEW YORK CLIPPER,
BY COL. THOMAS PICTON.

Entered according to Act of Congress, in the year 1881, by FRANK QUEEN, in the office of the Librarian of Congress, at Washington, D. C.

BOOK II: A DESCENDANT OF THE CONQUEROR.

CHAPTER IV.

Jules, whose presence was such a just cause of terror to young Brossin, although returned to Paris, did not attend the races. Three days previously he had descended from the express train from Basle, and no one had seen him on the boulevards, at the Opera, or at the club he regularly attended between midnight and one o'clock. The brilliant man-about-town had persistently confined himself to his rooms, breakfasting upon a meal prepared by his valet-de-chambre, and causing his dinner to be brought from the Cafe Anglais. Despite his rich inheritance, Noridet had not abandoned his apartments in the Rue du Helder, wherein he had passed the happiest moments of his life. This modesty gained the millionaire immense respect, as society attributed his reserve to sorrow at his uncle's death. In truth, he did not care to invest his inheritance in real estate, judging it to be prudent to hold himself in readiness for an instantaneous departure from France, inasmuch as, for the past six months, the assassin had not a moment of rest, his ill-acquired fortune bringing with it the penalties of remorse.

After his duel at the Black Stone, he had returned to Paris in a condition of prostration, but after a month of seclusion he recuperated, when, hearing no more of Monsieur Lugos, he commenced to regain a taste for fashionable life. Then were revived ideas for revolting against his invisible tyrant. However, he dare not operate openly against him, as he was aware that both Fortoto and Louise Bernard knew the place of deposit of the documents whereon depended his life. Consequently, he prudently took some steps unknown to the mulatto and his betrothed. Vidocq had left successors, and Noridet, under an assumed name, addressed one of these detective-agencies, but could obtain no information, except at a heavy outlay. Fortoto could not be found, Louise had moved from her rooms abruptly, and Noridet naturally concluded that they had followed their benefactor. The assassin then conceived the threats of his tyrant to be a mere shield, and that the real danger consisted in the production of the will disinheriting him, which was apparently in favor of Andree, who in no wise concealed herself, dwelling in Mornac's house, and being easy of access. He had ever in mind that terrible casket whence might emerge his ruin at any time, and which he had not seen since it had been wrested from him by the mulatto at the very moment the too confiding girl was about to commit it into his hands; and the remembrance of this incident recalled the recollection of his old nurse, the negress Aurora.

"It is impossible," thought he, "that she has not received intelligence of her son during all this time, and I will make her tell me."

By virtue of this determination, Noridet emerged from his apartments on the day after the Sunday upon which the unlucky Vermillon was beaten at Longchamps, and, summoning a hack, was carried to the exterior boulevard, at the foot of Montmartre. Climbing the steep hills, he soon found himself in front of the negress' house, which he recognized by her sign. Only the crow, ordinarily perched upon her window-sill, was missing, and the absence of this live signal showed the sibyl to be engaged with some of the profane. But Noridet had come too far to retreat, and he entered the open alley, ascended the stairs as rapidly as his wearied limbs would permit, and rapped sharply upon the door. The negress soon showed herself at the threshold in her inevitable costume.

"Here at last, my Jules!" she exclaimed, rolling the whites of her eyes, her final demonstration of emotional tenderness.

She opened her arms to embrace Noridet, but he recoiled and said abruptly:

"Let me come in; I have no time to lose in follies."

"Yes, come in, my dear son," replied the negress, without vexation at her rough reception. "Come in—we can talk better inside."

She stood aside to allow entrance to her pet child, and then closed the door with great care. Noridet threw himself upon a wolf's skin serving as a covering to a dilapidated lounge.

"Where is Fortoto?" he asked in an imperious tone.

The negress opened her mouth to reply, when a cry, sharp, prolonged and heartrending, arose from the inner chamber.

Noridet bounded from the lounge, for this unaccustomed sound touched his troubled conscience terribly. The cry, moreover, greatly resembled that of a man whose throat was being cut, and the poisoner conceived himself to be charged with too many crimes not to avoid being found an implied accomplice in another.

"What's going on here, old sorceress?" he inquired in a threatening manner.

"Nothing, my son, nothing," said the negress coolly. "Repeat what you said a little while ago."

"Once for all," resumed Noridet, "make up your mind that I will not be compromised in any of the infernal works going on here."

"Aurora has secrets for curing the sick. Aurora carries on her trade," grumbled the equivocal somnambulist.

"It seems that your cures are not painless," remarked her foster-son ironically.

"White women have not the courage of black women when giving birth to a child beneath a cocoanut-tree," responded Aurora, with a smile resembling a grimace.

"Then it is a woman there?"

"Yes."

"Your abominations don't concern me, and I have not come to meddle with your customers. Where is Fortoto? That is all I want to know."

"I don't know. It is over six months since I have seen him. Why seek to know about him?"

"Because he has betrayed me; because Fortoto is a wretch who has sold himself to my enemies."

"No, no," said Aurora, shaking her head. "He has not sold himself—it is the wench who has bewitched him."

"What do you know about it? I say he has delivered my secret to people who would guillotine us both. That's what your black sorcery has done, as you call him."

The negress smiled, shewing her white teeth while rocking herself in her armchair.

"You laugh!" exclaimed Noridet, arising—"you laugh, because you don't understand; but listen well to this. We are not in Madagascar, and here those who make poisons, as well as those who make use of them, go straight to the guillotine."

"No," said Aurora distinctly; "neither one of us will perish by steel. It is written down."

"More of your extravagant sorceries!" quoth Noridet in cool anger. "Answer when I ask, obey when I command, but away with your stupidities."

"Ask and command, my son," replied the negress, preserving her calmness.

"I told you six months since that a man is master of my destiny—that this man has known me since I was born—that he should have heretofore dwelt in Mauritius, and I asked you to find out his real name. You either knew not or would not tell. At present I want that name, and I give you twenty-four hours to find it out."

"He is, then, very powerful, and you fear him greatly?" muttered the nurse.

"I fear him no more. I have killed him!" said Noridet in a deep voice.

Aurora gazed upon her white son, her eyes depicting at once surprise and admiration.

"Yes, I have slain him," said Jules violently; "but the secret has not died with him. It is written upon the papers stolen by Fortoto."

"Stolen? Why and for whose gain?"

"Why? Because the wench loved by the rascal is daughter to a man who is my enemy's familiar."

"I told you she had sent a spell over him."

"Maybe; but then she would gain by the theft. Among those papers is a will disinheriting me to give the entire fortune to this Andree, a miserable vagabond my uncle picked up among the savannas of Bourbon."

"Andree!" repeated the negress, for the first time showing some feeling. "Do you speak of a child they called at Mauritius Andree Salazie?"

"Yes; and at this moment my life and my fortune lie at the mercy of a mulatto and of a beggar whom it has pleased my family to bring up for charity."

"It is not possible—I am deceived," muttered Aurora, speaking to herself, as if following up an idea running through her head.

"Now do you understand why I desire to know the bonds connecting the enemy I have slain with those that are living?"

"Repeat to me what you said before regarding the man having your secret," said the negress thoughtfully.

"Fifty years old, tall, dark, gray eyes and black eyebrows."

Then ensued a long silence, during the course of which Noridet showed signs of impatience.

"Here, Gorab," said the sibyl, striking the arms of her chair with her bony fingers.

At this signal the crow opened its wings and settled himself down heavily upon the table.

"Are you going to recommence your mummeries?" exclaimed the exasperated Noridet.

"You consult me because you have need of me," said Aurora, in her turn assuming an imperious tone. "Let me have my own way, or you will know nothing."

The sibyl had drawn from a sack an ear of maize, and stretched a pack of cards before her. When they were methodically arranged upon the table she shelled the corn and placed three grains upon each card. The crow watched this arrangement more intently than did Noridet, rustling his plumage and uttering joyous croakings.

"*Akoul*, Gorab," said the negress in a harsh voice.

And then the crow, seeming to understand this guttural language, walked slowly along the line of cards, raising here and there a grain of corn. Three times he made his walk, selecting each time the cards from which he took the grains, while disdaining the others.

"*Barka!*" said Aurora at the termination of the third walk.

The crow stopped immediately, leaped upon the floor, and sought refuge behind his mistress. Noridet was enraged, but the negress heeded not her white son, her attention being riveted upon the grains of maize neglected by the bird.

"It is he," she murmured. "It is he indeed; and still he should have been drowned, perishing with his ship on the coast of Tamatava."

She recommenced several times an operation consisting in counting the cards with her finger, and after each fresh verification she repeated:

"It is he, indeed."

"Have you finished, old sorceress?" exclaimed Noridet, out of patience.

"Living! living!" cried out his nurse in the tone of a prophetess.

"You see, the cards don't know what they are saying, since I killed him," and the prisoner shrugged his shoulders.

"Gorab is never deceived. The man dwelling at the Anse aux Cascades is not dead."

"Enough. Speak of this Andree!"

"I have seen her very small, but I don't know her."

"I don't care whether you know her or not. What I want is for you to tell me why this D'Alcamo interests himself in her?"

"Where does Andree Salazie live?" inquired the negress in place of answering.

"Rue d'Assas, No. 99, with the Mornacs; and Madame de Mathis, who likewise inherits in my stead, lives there with her. But just now they are all in Switzerland."

"You are mistaken, my Jules. Andree is in Paris."

"You are decidedly crazy, and I am a fool to think I can draw anything out of that cracked brain," said Noridet contemptuously.

"No, I am not crazy," said the pythoness, "but powerful. Thy enemy has surprised thy secret, but I possess his, and the knowledge to make use of it."

"Come, mother, express yourself more clearly," said Noridet, greatly mollified.

Aurora arose and assumed an inspired air.

"Sleep tranquilly, my white son," she pronounced with emphasis. "To-morrow I will tell you where are your papers, and within a few days I will force the man to give them up."

Noridet, stupefied, was asking himself whether he should believe this prophecy, when a door in the woodwork opened to allow passage to a woman precipitating herself into the room.

"Come! Come quick! She is dying!"

The woman invading Aurora's sanctuary was worthy of her service. She had the face and frame of a hall porter. The exterior of this repulsive creature proclaimed a cross between kitchen-wench and monthly nurse, could anyone be induced to employ her in either capacity, a walking mass of rags, before which Noridet recoiled in horror, unversed as he was with the denizens of the Parisian slums.

"Who permitted you to come in here unless I called?" demanded Aurora, in the height of wrath.

"I tell you she will step out unless you come," and the servant planted her hands upon her hips.

"Right. I'll come. Now turn upon your heels," said the negress, furiously rolling her eyes.

The horrible creature needed no second order, but disappeared through the bastard door like a jack-in-the-box.

"Pay no attention to that idiot, my Jules," said the sorceress, resuming a caressing tone of voice. But Noridet had already seized his hat, and was progressing towards the door.

"I have heard enough," he exclaimed sharply, "and I have no curiosity to learn what is going on in your den! Open the door, and make sure I will never set foot in this hole again."

"You are right—you must not be compromised. You are white, and have no need to work like a poor Malgache."

"Fine work yours is," said Noridet, while Aurora drew the bolts guarding her lair.

"I will come to your house, my son," muttered the negress, throwing a loving glance upon her foster-child.

"I advise you not, for I'll pitch you into the street," shouted the enraged Jules.

He was upon the staircase when she bade him an adieu filled with promises:

"See you soon. I will bring you news of the man of the Anse aux Cascades, for to-morrow I will go to Andree Salazie."

"Go to the devil, if you like!" growled Noridet, descending the steps four at a time.

He heard the sound of the key turning twice in the lock, and was convinced that some criminal work was being at that moment accomplished in Aurora's dwelling. Hence he pulled his hat down almost to his eyes, and took the shortest cut to descend to Paris. Fortunately, a cab was standing upon the exterior boulevard, and into it he jumped, to be reconducted home.

"Bah!" said he, after meditation upon Aurora's revelations, "Monsieur D'Alcamo is no longer alive, and things don't work on the banks of the Rhine as upon the beach of Monville. Now that I have only that negro Fortoto and the simple Andree to deal with, my business will soon end."

With this conclusion he descended from the hack and sought his handsome chambers with a light step. To his great surprise, his valet informed him that Alfred Brossin had been awaiting his arrival in the smoking-room for over an hour. Consequently, thither he directed his steps, and found the amiable youth promenading the apartment in a high state of excitement, his eyes red, evidently from weeping, and his face pale as a sheet.

"Good-morning, Monsieur Brossin—how do you do?" said Jules in an icy tone.

"Very bad, my dear Jules, very bad," sighed the melancholy Alfred, tendering a hand not cordially accepted.

"In truth, you do look fatigued. I presume you have passed a stormy night?"

"It was not the night, but the day was stormy."

"It struck me, nevertheless, that it was very fine," remarked Noridet ironically.

"I bet on Vermillon," said young Brossin in a doleful tone.

"And Vermillon lost; it is distressing, but I did not suppose you would put yourself out of the way solely to bring me such disastrous news."

"No, certainly—although—Vermillon was the cause."

"Cause of what?"

The unfortunate Alfred stammered some unintelligible words, and then exclaimed in a pathetic tone:

"My kind friend, I have a service to ask of you, or rather two."

"Of what nature?" inquired Noridet, growing more and more cool.

"I have lost thirty-five thousand francs, to be paid within twenty-four hours, and I come to beg you to loan me them."

"Sorry," replied Noridet, who only longed for an opportunity to break off an annoying acquaintance; "but I have just paid off enormous legacy duties, and am out of funds."

Alfred dropped upon a Turkish divan and executed a pantomime of desperation.

"Why not apply to the Baron?" inquired Noridet.

"I would rather plunge myself into the Seine than ask him only for a hundred francs."

"Your mother can assuredly relieve you from this disagreeable situation."

"She has gone," said the son, "in search of Henrietta, who left the house this morning, and has not yet returned."

This singular intelligence interested Noridet more than Alfred's lamentations.

"But your sister did not go out alone, I suppose?"

"Absolutely so, without saying where she was going. Does that astonish you?"

"Somewhat, I admit. And now the other service."

"Oh! it is not worth while. I was going to ask you to act as my second, but I give it up."

"I am in mourning, and cannot consent; still, will it be too inquisitive to ask your adversary's name?"

"My adversary? To think I was going to fight on account of a negro and his wench."

"A negro—what a joke!"

"A negro with a dog's name, who calls himself Fortoto."

"Fortoto—did you say Fortoto?"

"Certainly, and you can understand that I have to take the field against a man with such friends?"

"But I say," said Noridet, seizing Alfred by the arm, "you must fight, and I will be your second."

"But, excuse me, I have decided not to, and, moreover, a moment ago you declined to serve."

"May I ask why you decline to fight?"

"Had I not accepted the challenge, the club would have chaffed me. Now, since I cannot pay my bet, I can no longer visit the *Moucherons*, and I see no reason to risk my hide for amusement."

"You should say your honor," said Noridet coldly.

"Honor? That's not current at the Bourse. I prefer twenty-five one-thousand-franc bills."

"Come, my dear friend," quoth Jules, moderating his tone and manner, "state the affair, and perhaps we can effect some reconciliation."

"It is very simple," sighed the grandin. "I was refreshing myself with Vergoncey in the *buffet* on the racecourse. I wanted a little fun with a grisette, when this nigger Fortoto turned and made himself champion of this princess in muslin."

"But are not going to fight him?"

"I tell you I am going to fight nobody; but, unfortunately, I had business with a real gentleman, who mixed himself up in defense of this pretty couple."

"What is the name of this Don Quixotte of dressmakers?"

"He styles himself Monsieur De Monville, and they say he has one hundred thousand francs of income. You see, the thing is serious."

"Monsieur De Monville—that is the title of your father's estate?"

"Yes; and that worries the governor, as he meditates to some day or the other call himself Brossin of Monville."

"You say this man knows Fortoto?" inquired Noridet, visibly interested in this singular coincidence.

"Perfectly. The vile black should be his intendent, or something of the sort, as Monville has no tender interest in the wench."

Noridet congratulated himself upon the fortunate accident placing him on the track of Fortoto; but he sought vainly to discover the mysterious link connecting his foster-brother with this wealthy gentleman.

"Do you know Monville's address?" he inquired in an indifferent manner.

"Parbleu! I know it, and he took good care I should, although he dwells in a funny part of the city."

"Where is that?"

"Boulevard of Italy."

"Near the Barriere de Fontainebleau?"

"Exactly—where he appears to have purchased a magnificent mansion, with a park and all that."

"How old is he?" inquired Noridet, who had a vague idea that it might be his implacable enemy.

"Twenty-two or thereabouts, and a fellow who would spit me like a partridge."

"My dear Alfred," quoth Jules, breathing more at ease, "you cannot withdraw from this duel."

"Well enough for you to talk so. In the first place, there is no cause for it. The gentleman said some hard things—that's all."

"Quite enough, and I declare that I cannot suffer one of my friends—and you are among them—to dishonor himself through declining a challenge. I believe, in fact, that I had better take up the quarrel myself."

"I don't oppose it," said Alfred quickly.

"Unfortunately, it would not be in order; but I will charge myself with your interests, and arrange matters so that you will come out the better."

"It would be a great honor for me, assuredly," returned the banker's son, scratching his ear; "but how can I fight De Monville before paying him?"

"Then you owe him money?"

"Parbleu! It is he with whom I bet, and I must first fork over thirty-five thousand francs, which is pretty dear for a sword-thrust."

It was a terrible lie, but the falsehood inadvertently produced its results, as Noridet did not desire to break off, at any cost, relations with the man placing him upon Fortoto's track, and a few thousand francs were of no importance in comparison with this discovery.

"You assign a very good reason, Alfred, and I will assist you under the circumstances."

"What! Do you consent to give me—to lend me, I should say—the thirty-five thousand francs?" exclaimed the debtor, red with hope and joy.

"With all my heart, only I have not them with me and must have time to see my banker. But there is a way for arranging all that."

"What one?"

"You write to Monville saying that I assume your interests. I will see him to-day, guarantee your bet, and if he is, as I doubt not, an honorable man, he will not refuse to do what is right."

"Ah! no, no!" exclaimed Alfred, "that will not settle the business. I will not fight the gentleman unless I can pay in cash to-day. Moreover," he added, as he noted a grimace of contempt cross Noridet's face, "what a figure I will cut before this millionaire in being obliged to furnish him a security. You see, that would not be the thing."

Jules saw it, but cared little for Alfred's reputation. However, rather than lose opportunity of penetrating into Monville's house, he concluded to make the advance, trusting that Brossin the elder would reimburse him.

"In fact," said Noridet, "I have with me, I think, money intended to pay a bill I can put off for a few days. When do you imagine you can return it?"

"In a month, in three weeks, whenever you say," responded the overjoyed Alfred.

"Write, then, the letter accrediting me to Monville," said Jules, pointing to a writing-desk.

"I will make out a receipt!" exclaimed the bankrupt, breathing as if recovered from a sea-bath.

"Write the letter first."

Alfred set to work, and had scarcely finished the first line when the door opened and Noridet's valet appeared.

"There is a man desirous of seeing monsieur," he said.

"A man! what man?"

"A man who wants payment for a note."

"You are crazy. I have no notes. Turn the fellow out."

Alfred during this dialogue was all attention.

"It is for thirty-five thousand francs, payable to Menager, endorsed by Jules Noridet," said a voice in an adjacent apartment.

"This is too much!" quoth Jules, and he moved towards the door, determined upon the chastisement of the intruder.

But he was anticipated by the wretched Brossin, who bounded like a deer through the door, and disappeared, to Noridet's intense consternation. He picked up the letter, and found that Alfred had merely completed the single word "Sir." Enraged, he passed into the ante-chamber, and there found a dried-up old man, with threadbare coat and patched trousers.

"What brings you here?" asked Noridet, scanning the man from head to foot.

"I presume I have the honor of addressing Monsieur Jules Noridet?" he answered, not in the least disconcerted.

"I am he. Now what do you want?" quoth Noridet harshly.

"I am bearer, sir, of four little drafts, in the aggregate amounting to thirty-five thousand francs, falling due to-day, which I desire to collect."

"What means this pleasantry?"

"Your signature is upon the back of them."

"Have you the drafts?"

"Certainly, sir, certainly—here they are."

The clerk produced the stamped papers, and unfolded them before the eyes of Noridet, who immediately exclaimed:

"This signature is that of Monsieur Brossin."

"Certainly, sir; but yours is upon the back," and the shabby man turned over the paper rapidly.

"I never signed that," said Noridet in disdain.

"Then it is a forgery," said the notary's clerk, returning the document to his pocketbook.

"I don't deny that."

"Then we must go before the Imperial Prosecutor."

"Go to him—nothing prevents you."

"Only I shall be obliged, sir, to you if you give me a written statement denying your signature."

"I will give you nothing at all," said Noridet firmly.

"Very well, sir; then Monsieur Menager must make the complaint."

"Monsieur Menager, you say—who is he?" demanded Jules, struck with a sudden reminiscence.

"The negotiator, holder of these notes, in the Rue Vanneau, where you will find him, should you desire, from two to four in the afternoon."

Noridet had some trouble in disguising his feelings. He commenced understanding the situation upon remembering the propositions made by young Brossin to him in the prior November.

"The rascal has forged a signature I refused to give him," he thought. "That is worth knowing," and the mysteries of the house in the Rue Vanneau flashed to his mind.

"Is Monsieur Menager in Paris?"

"I believe so, sir; for it was by his express order that my employer sent me here."

"Where does your employer live?"

"Rue des Tournelles, No. 115."

"Tell him I will drop into his office to-morrow morning."

Noridet, delivered from his visitor, hastened to regain his smoking-room, to reflect upon this incident and its consequences.

Accident had revealed to him two precious clues. Menager's name had been mixed up in the business, and the reappearance of Fortoto opened a new prospective; yet it was necessary to unravel this tangle of confused threads, which was no easy matter. Hence Noridet commenced by railing against the little simpleton who had run away without completing the letter of introduction to Monville.

"It would have cost me thirty-five thousand francs," he muttered; "still I would have learned my course of conduct against this individual, forced like a mushroom into society. Monville? Whence could emanate this fine gentleman who has assumed defense of the half-bred Fortoto?"

To reach the mulatto through his protector became the objective point in the campaign he had foreshadowed. Alfred had given but incompletely the address of this stylish gentleman; yet, vague as it was, the information was valuable.

"Millionaires are not abundant in the Boulevard of Italy," thought Noridet, "and through inquiries in the neighborhood I must be stupid not to discover the castle of this knight-errant."

He dressed himself without delay, told his valet that he would dine abroad, and left his house with the full determination of introducing himself unto the Monville that very evening, upon some sort of pretext. Moreover, to guard against emergencies, he armed himself with a pair of small revolvers and a fine steel dagger. Finally, he costumed himself for the occasion in a very plain dark-colored dress, so as not to be remarked in that forlorn quarter. Arrived at the Barriere of Fontainebleau, he dismissed his hack and made his way upon foot, smoking his cigar and walking leisurely along the Boulevard of Italy as he read its name upon the city signboards.

Night had wholly fallen and the broad avenue appeared deserted. At the foot of a tolerable descent, and near the exterior boulevard, Noridet perceived at a distance a high wall, behind which arose aged trees.

"That should be the place," he thought.

This garden occupied a corner by the highroad, and was inclosed by a brick wall recently built, in the middle of which was an iron gateway of careful construction. Arriving before this, Noridet slackened his pace and looked about in every direction without seeing much of anything. The vegetation of the park was so thick as to entirely conceal the house from the view of curious passers-by. Choice trees, cypresses and cedars, were planted so closely as to form a sort of forest, above which could be seen the slate roof of the aristocratic mansion, lost in this distant region. Noridet could scarcely comprehend how a man refined and wealthy as was Monville could bury himself in this sad-looking domain, and he came to the conclusion that he was deceived as to his actual residence. However, lighting a fresh cigar, he instituted an examination of the gate. It was rusty, and the lock appeared not to have been used for a long time, for a running vine, climbing amid the bars, almost entirely obscured it. This abandonment seemed to indicate another entrance, which Noridet determined upon finding. He turned the corner of the wall and followed a narrow street, along which it ran a considerable distance. About a hundred yards down this dismally-lighted street Noridet found himself in front of a low door, which must have been in daily use, for the brass handle and steel hinges were scrupulously bright. It undoubtedly opened by some invisible mechanism, for no trace of a keyhole could be detected. Noridet, who omitted notice of nothing, further remarked that, whether by accident or design, a bell had been omitted. The explorer sought for secret lock or means of opening, but, finding neither, continued his voyage of discovery, terminating in mere consumption of time.

"Fortoto should be in there," said Noridet to himself, as he gazed upon the brick wall, "and this Monville, affording him an asylum, must be one of the agents of the late Monsieur Lugos. I must have a clear head and a strong heart to-night."

The moment had arrived for seeking information, as Noridet was no burglar, and was determined to ascertain how entry could be had to the mysterious inclosure. He leisurely reascended the slope of the boulevard, trusting to find some shop not too far from the mansion and sufficiently patronized to furnish some individual whom he could engage in conversation with respect to its eccentricities.

A storm was arising and the heavens were covered with dark clouds, whence fell drops of rain. At a distance women could be seen running with their aprons over their heads to avoid the shower. The shops to which they hastened would undoubtedly remain open to accommodate customers. Noridet quickened his pace and passed several shops, in which he could not perceive a single purchaser, when, a little farther off, he observed a transparency, upon which appeared the following seductive inscription: "THE RENDEZVOUS OF FRIENDS—CAFE—BILLIARDS." He placed his face against the window, and through its dirt-covered panes observed a good-sized hall and the outlines of several individuals at tables. Here was the locality for information, yet Noridet hesitated a long time, fearing to find himself as out of place among the customers as an English gentleman in evening dress amid a band of savages.

TO BE CONTINUED.

THOMAS H. WINNETT,

the well-known Dutch comedian, was born in Columbia street, in this city, May 25, 1851, and early in life became enamored of the fascinations of the variety stage, aspiring to become a song-and-dance performer. He got an opportunity to appear with some amateurs, and gave a song-and-dance made popular by Ben Cotton called "Cum Plung Gum," and made a hit. In 1864 he applied at the Canterbury Music Hall in this city for an engagement, and was given a sort of general utility position. He had to distribute bills in front of the theatre, assist in tending the bar, and at times was allowed to black up and go on the stage to fill up groups, etc. After remaining there a year he went to Pittsburg, Pa., where he secured an engagement with Fred Aims at the Melodeon, and shortly thereafter he became a pupil of Denny Gallagher of the then popular trio—Mulligan, Leavitt and Gallagher. The following year he played in the chief variety theatres in Philadelphia. Later, while playing in Washington, he joined Charles Holly (now in Australia), and together they gave double-clog dances and songs-and-dances with the Campbell Minstrels. They were then billed as the Keystone Boys—Winnett and Holly. They subsequently played with Sam Sanford's, Skiff & Gaylord's, Kunkel's and Hooley's Minstrels, and on July 10, 1867, they dissolved partnership. The next year Mr. Winnett went to Cuba and played several engagements in different cities, and,

returning, went to New Orleans, Mobile, St. Louis and other cities. He continued his annual tours of the country alone until, in 1872, he married Miss Levina Wilson. They first performed together in Dayton, O., in March, 1873, giving a double-jig dance, and in the following April they gave Dutch songs-and-dances for the first time in Cincinnati, being billed as the Winnetts—Thomas and Lottie. Since then they have continued to perform in the principal variety theatres, and are accounted attractive and profitable stars.

LOTTIE WINNETT,

nee Levina Wilson, was born in Thornhill, Ont., about twelve miles from Toronto, Aug. 15, 1853. Her first appearance before the public was in Dayton, O., as recorded above. Besides her dancing specialty, she acted Rosa in a sketch entitled "Where's Yacup?" Among their specialities this couple give imitations of drums with their wooden shoes—while dancing—with no small degree of success.

BILLIARDS.

Sexton Defeats Schaefer at Cushion-caroms—The Winner Makes a Run of 77 Mainly by Nursing—Schaefer Shows No Improvement, and the Average Play of Both at a Standstill—Why a Big House in Money Did Not Follow a Game for Big Money.

These experts played at Tammany Hall, this city, on the night of Dec. 29. The match was conceived originally with the idea of advertising the late tournament in this city, and the tournament, towards the close, was used in turn to advertise the match. The announced stake was $2,500 a side, and the announced backers were two professional bookmakers and poolsellers who conjointly backed books in the tournament. Under the plea of changing stakeholders the money was publicly put up in Cooper Institute just before the beginning of the tournament game between the two players. As matter of fact, the money never changed custodians, as we were assured. The new stakeholder was a member of the house of which the original stakeholder was also a member, and the entire five thousand dollars displayed at the billiard-table on Thanksgiving-night was placed precisely where the forfeit-money had been placed, to begin with—that is, in this city, although the new stakeholder is a resident of St. Louis. He is, besides, a personal friend of one of the backers of the players, and this was all the greater reason why the other side should not have accepted him in case any real change of stakeholders was contemplated, it being the province of stakeholders to decide disputes where the players have not agreed upon a referee or a temporary arbiter. Before this tournament game began, and immediately after all this stake-money had been thus laid before the public eye, an intimate friend of one of the players offered to bet $100 to $80 several times that the other player would win that tournament game. This was a misfortune to billiards in view of the seeming ill-luck that followed the losing player towards the close of this game, and in view of the additional fact that he could gain none of the prize money by defeating his opponent, whereas the latter could be deprived of seven hundred dollars, or the second prize. It was a further misfortune for billiards that, six or seven days afterwards, a friend of the losing player gave in a billiard-room his reason for having bet that that player would lose (which reason was that the player had nothing to win by winning the game) and straightway offered to bet a thousand dollars that he would win the coming match-game, for which he had not yet begun practice. These and a dozen other circumstances caused this match to be the worst-talked-of affair billiards has ever known. It even went so far that, sitting in one of the chairs devoted to officials of the game on the night of Dec. 29, was a man who had the day before expressed himself as believing that the affair was not honest. He is not to be blamed for his opinion or idea, under the circumstances; but he is possibly to be blamed for accepting an official position if he even suspected that there was to be aught that was wrong. The game could be wrong only in one way, reasoned everybody who suspected it. So much having been whispered against the integrity of this match, it was not possible for THE CLIPPER to endorse it; and there was never a moment from the time it was entered into until it was finished that it commanded our entire and absolute confidence. We were simply expressing what six billiard men out of eight were saying when, in our issue of Dec. 24, it was remarked: "Schaefer has reached the discouraging stage in this game when improvement is too slow to be noticed. Indeed, he reached it long ago. He was playing but little better in training when the late tournament began than when he was preparing to meet Sexton a second time last Spring, and in the meantime he had been practicing steadily for months. Sexton has improved in his nurse, which needed improvement sadly; and the odds of $100 to $80, if offered by the Schaeferites, ought to be a weight upon Jacob that should make the light-haired boy of the Bowery winner of the long game of 600 points in Tammany Hall next week." The plain meaning of this, to people who are not dull of comprehension, was that, if there was to be anything wrong, Sexton would have to be the winner of the game in order to make wrong profitable. In other words, Schaefer would have to be the favorite, and the favorite would have to lose. When the game began Schaefer was the favorite at just $100 to $80. Before it was an hour old attempts were made to make him a favorite at the odds of $100 to $60, and in a few cases two to one were offered, at a time when Sexton was behind about 50 points. In this connection it is well to recall the words we used in last week's paper. Remarking that so long a game as 600 points of cushion-caroms was altogether unnecessary as a test of skill, and that 200 or 250 would be enough ordinarily, we called attention to the fact that of the six public cushion-carom contests of record in which the points were from above 200 to 500 not one had been won by the man who was behind at the first 200, and that of all the billiard contests of many nights' duration, both in this country and in France, no one of them had been won by the player who was not ahead at the close of the first night's play. To this we added: "It is now about time that some player who had been behind on the first night, or behind at the first 200 points of cushion-caroms, won the match, although in the nature of things billiardistic, and regardless of the chance, the man who is behind to begin with should ordinarily stay behind." The meaning of this was that, if anything wrong was contemplated in the then pending match, it could be facilitated and made more profitable if the player who was to be beaten were to get a good lead in the first half of the game. For the first time, a player who had a marked lead at 200 has now been beaten. It has simply happened so, in our opinion. Our language was merely dictated by a prudence that restrained us from saying that this was a match worthy of enthusiastic support. We had heard too much about it to commend it, and knew too little to condemn. Oddly enough, the favorite was the favorite at $100 to $80; oddly enough, he was beaten as the favorite; and, oddly enough again, the relative positions at the first 200 were such as to make him all the greater favorite who proved to be the loser. We repeat that in our opinion these three things simply happened so. It is well known that if we thought a game was dishonest we would not hesitate to so charge; and therefore all the more weight is due to what we are now about to say. While there was nothing about the match to make it worthy of unqualified commendation, we do not yet believe that there was anything "crooked" about it, so far as the result was concerned. There are many people who do not believe that there was any such sum as five thousand dollars at stake. They admit that the money was up, however. It is useless to deny that it was, for we have scarcely ever known a case in which the money was not all up—which is a wholly different thing from the money being up-and-up, however. It is unfortunate for billiards that the day has passed when men's words could be unreservedly taken as to these matters. This is not a peculiarity of billiards. It is even more conspicuously true of other sports; but it ought not to be true of billiards, which is essentially a private game, and not a public one. The result is that billiards is losing ground. We should not have alluded to the unfortunate combination of circumstances conspiring to render the Sexton-Schaefer match an object of suspicion were it not for the fact that more of the olden amateur patrons of billiard-matches were seen at the Union-league Theatre on the night of Dec. 29 than at Tammany Hall. Yet here was a match apparently for more money than had ever before been played for in this city, and at what is called "scientific billiards," too. Even the Academy of Music ought not to have been large enough to hold the people who should have flocked to see it. Seats should have commanded a premium, as we have known them to command at tournaments of the olden time, to say nothing of match-games. What was the case? Tammany Hall, always deceptive, especially in the gallery, looked heavy with people; but we have known the winning player of a one-night match to receive, after he had paid all expenses, not far from three times as much as the gross receipts in Tammany Hall last Thursday night amounted to. Little Irving Hall has taken in twice as much money, and the Academy of Music could at one time show dollars for every two ten-cent pieces the box-office in Tammany Hall showed last week; and all this at a time when the population of this city was a half million below what it is now, and when the money at stake was but one-fifth of what it was represented as being between Sexton and Schaefer. People reason that the stakes are too heavy to be good, and it is useless to attempt to 'reason them out' of their conviction. It will scarcely be believed that the gross receipts when Schaefer and Sexton played for five thousand dollars were less than when they played the same game in the same hall for one thousand dollars a side, and only about one hundred and fifty dollars more than when they played the same game for five hundred dollars a side. Yet this is true. And the expenses must have been heavier last week than before, for a four-wheeled van with a mournful bell was employed by the day to make the circuit of the city in advertising a game that a few years ago could attract four or five times as much money merely through advertising legitimately. We remember that once, about 1864, a match-manager received a severe scoring from the press for utilizing the orchestra of a theatre to play a few preliminary airs; and yet, if we remember aright as to this contest, which took place in a theatre, the orchestra sat in their accustomed places, and played to entertain people already assembled, and not to attract them. The objection of the press was a trifle strained, in our opinion; but the ground upon which it was based was quite captivating, being the plausible one that, if billiards is not popular enough to be its own sole attraction, it does not deserve to be played. We will venture to assert that in the same quarter to-day there will be no objection to the employment of this old political wagon and old political bell, which were also used during the tournament, we are told. Times have changed, and so have the manners of conducting billiard matches—and likewise have the profits changed. In olden times the players paid all the expenses of a match. Now they come down upon the manufacturer whose table is used, and make him pay for the printing; and still, despite this lessening of expenses, the profits are falling off. It has been published of this match that the reason the players did not toss for choice of table, as called for by the articles of agreement, was that one side offered to take $200 and give the other the naming of the table. The offer was accepted, and the table was named at once—a Collender. There is no reason that billiard-rooms out of town should not know what is known in almost every billiard-room *in* town, and therefore we state that this match developed a new wrinkle. After choosing their table, the Sexton side, on at least three different days, made at least three separate demands on H. W. Collender to make good the two hundred dollars. This is not *sport*—it is business. Whether the demand for the $200 was acceded to or not we cannot say; but we have been given to understand that it was not, notwithstanding that it was pressed at least as late as fifty hours before the beginning of the game, or nearly a month after it was first made. This is the first time we ever heard of such a demand being made upon a billiard-table maker, and it shows that the age is truly a speculative one. There is no reason that every player who wins a toss should not name his figure for having named the very table he desired above all others. Until these cushion-carom contests were introduced, we had supposed that a player who won a match received all the money taken in and paid all the expenses. The cushion-carom matches opened our eyes to another new wrinkle for the big bills, it being inserted in the articles of agreement that the loser of the match should pay all expenses and the winner take all the receipts. Now, as we have lived too long to believe that any billiard-player will or can afford to run such a risk, the insertion of this clause in the articles of agreement led to the discovery on our part that players nowadays do not always get even the net receipts, let alone the gross. In olden times they got not only the net receipts, but at least one-half of the main stake, and occasionally the whole of it. The winner of one of these cushion-carom matches has complained to us that he has had to concede one of his backers a proportionate share of the gate-money. It is a significant commentary upon the condition of professional billiards that, although to-day there is but one public match all over the country where in olden times there were a dozen, that the money for them cannot be furnished except by persons who demand a share of the "gate." The stakes are put so high that the players themselves cannot furnish them, the old patrons of billiards do not care to risk so much, and the result is that the furnishing of these high stakes is becoming a business; and the business is of a kind well calculated to make any billiard-player "kick" after he has won a match, as the suspicion is at least reasonable that the stake for which he has had to give up a proportionate share of the gate receipts had been previously peddled out for a virtual bonus, thus enabling persons of a speculative turn to stand in the middle and realize from both ends without risking a cent of what they are supposed to risk, and having only to make good for a percentage of the expenses in case of a defeat, while the public are hugging the delusion that the winning player gets everything that they have thrown into the box-office. It should be added, in fairness to the professional stake-furnishers, that this arrangement is not objectionable to the player when he loses. It is only when he wins that he considers it unjust. It is a pity that the business cannot be closed up. The public would as readily go to see a game for one hundred dollars as for five thousand; and we question if a contest for a silver mug would not draw as many people nowadays as a "great match" for unlimited wealth. People pay their way into Tammany Hall to see billiard-playing, and not to look at stake-money; and more people would pay their way if about these games there was less of the suspicion of speculation by gambling and by other means.

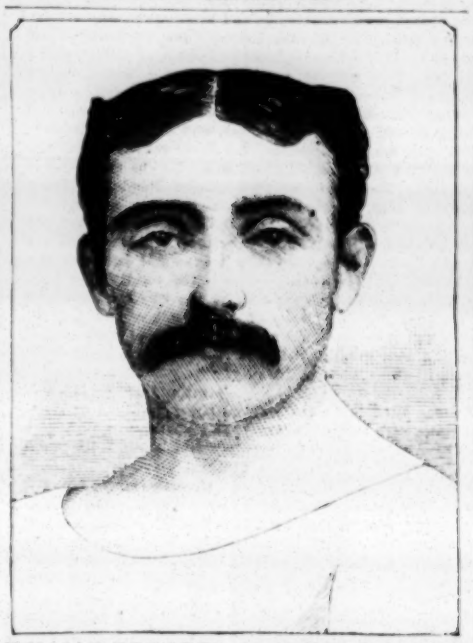
THE PLAY.

There were a number of ladies present, and in deference to them a feeble attempt was made to enforce the advertised rule that smoking would be prohibited. The backer of Sexton labored earnestly in this good cause, but he labored not altogether successfully, and the result was that there was no time at which smoke could not be either seen or sniffed. Apart from this, the arrangements were both excellent and fairly carried out. One of the officials of the game was Budd Scofield, chosen as marker; another was Dudley Kavanagh, selected for the post of referee; another was Thomas J. Gallagher, who occupied the chair in which Lon Morris has won some few games for Schaefer and tried hard to win some that Schaefer has lost; and yet another was Joseph Dion, who, as the trainer, copractiser and bosom friend of Sexton, looked out for the interests of the Bowery side of the town. There is little in the mere playing of cushion-caroms to justify any attempt at describing the progress of a contest. It is a game subject to but few vicissitudes and relieved by but little in the way of variety. Even the most "brilliant strokes" cease to be such if there is a lack of "simple ones" by which to contrast them, and this game is rendered the more monotonous by the fact that any amateur player of one-half the ordinary skill can at a glance see what the striker is going to do in the way of essaying a shot—there being so few shots at his option, he having to play either on one ball or the other, and get to the nearest cushion as soon as possible. A year ago we pointed out that no other two players could possibly be selected who can make cushion-caroms so tolerable to a public assemblage as Schaefer and Sexton can make them. This is owing to their rapid style of playing, which makes them appear to be doing as much when they are averaging but two points to the run as players like Maurice Daly and Lon Morris would seem to be doing when averaging four points to the run. The game of last week was rapid beyond all previous contests between Sexton and Schaefer. Each man bobbed up and down like lightning, and even when he missed he filled the spectators with a sort of satisfaction second only to that they would have experienced if the man of their choice had counted. The result was that the game, although it was so close as to make it consist of 1,176 points altogether, was played in four hours and four minutes! Yet the average was not noticeably better than in the games these men played last Spring, if we allow for the difference between the highest run then made by Sexton and the highest he made last week. This proved that we were right in maintaining last Spring that there is a physical limit to playing around the table, and that after experts who practice this game have reached a certain development in "brilliancy," which development is altogether due to their change of stroke, they will begin to fall off in "brilliancy," and improve in nursing, by which latter method alone can the average of a player be noticeably improved at this style of billiards. Schaefer's average last week was 3,111-155, and in the two other matches he played with Sexton his average was 3.97-222 (in a total of 783 points). In the last match he played last Spring his ciphers were 41 and his units 19 in a game of 600 points; and last week they were 47 and 28 respectively in a game of 600. Sexton's ciphers and units last Spring were 34 and 28, and last week they were 40 and 32. His average in the two games of last Spring was 3.130-222 (in 796), while last week it was 3.145-156. Deducting the difference between his high run last week and his high run in the game he won last Spring, his average last week was 3.88-155 against 3.40-120 in one game last Spring and 3.90-102 in the other—not so good as in one game, and better than in the other. There has been no general gain by either player, and yet both have practiced much at cushion-caroms since their first matches thereat. Sexton has gained in corner-work, but has necessarily fallen off around the table; and Schaefer seems to have undergone no change at all. As a consequence of his change of style, Sexton last Thursday night made two runs higher than ever before by him in a match—28 and 77. The latter was mainly made in the corner of the table, and noticeably by working what may be called the rail of cushion-caroms—that is, having one object-ball on or very close to the cushion, and all the balls near one of the corners; and off this position he at at one time made about ten consecutive caroms, which is almost as much as the trick is worth under the best of circumstances. The advantage of it is that the balls can sometimes be brought together repeatedly, if all goes well with the striker; and everything went well with Sexton in this way on this occasion. Hence he did not simply make the run of 77, the longest on record, and probably one that will never be equaled in the same way, but, what is more, he made the highest run of the game; and this feat should fall to the credit of Schaefer five times out of eight at least, as both men play this game. That high run fell to Sexton, and that that run should be 32 points higher than ever before made by anybody in a game of record, are as surprising as that Schaefer, who in his first cushion-carom match, four years ago, ran 35, should play long enough to make 576 points in a game of 600 and never get above a run of 23. Whatever may be said of the good luck of Sexton in getting repeated opportunities to carom until he had made in a match a run far in advance of any he has ever made in practice, it is certainly to be conceded as to Schaefer—assuming that this game was strictly played in good faith, as we incline to believe that it was—that he was in the hardest of hard luck to never get in a run of at least 40. The assemblage that watched the playing was a liberal one, and the gallery was even more lavish of applause upon Sexton than is customary when he plays a match. Very few strokes that he played and counted upon failed of at least a modicum of recognition, howsoever ordinary many of them were. Schaefer got his encouragement mainly from the lower part of the house, where the friends of Sexton were quite as numerous as Schaefer's, but not so impulsive as the Sexton legion in the upper region. As regards the excessive length of this game, it should have favored Schaefer and enabled him to win. There was nothing in its length to benefit Sexton, who towards the end proved the weaker player of the two. It is questionable if his physique is quite as good as his opponent's. It is certain that if he had not abandoned his hammer-and-tongs style of last Spring, and aimed to get a chance to rest by nursing, he could never have got through with that long stretch of 600 points. As Sexton used to insist upon playing cushion-caroms, sawing wood by day's work was no name for the labor he piled upon himself by that necessity which made him a "brilliant" player, rather than a prudent one. The next game Sexton and Schaefer play, Schaefer should win it. That represents about the difference between them even at this style of billiards. But if Schaefer has sense he will stop playing cushion-caroms, as in practicing them he is wasting fully three years of his billiard life—those years he devoted so intently to direct position play. As between him and Sexton, the professional record as to matches is now three won by him to two lost. It will not do either billiards or Schaefer good for him to win one match with Sexton if he is to lose the next; and if both these men keep in trim physically there is no reason that contests at cushion caroms should be otherwise with them than as shaking dice, although at any style of billiards which affords a larger field for position play Schaefer would have an advantage. The score of the match of Dec. 29 is appended:

Sexton's Score—1, 9, 6, 0, 1, 4, 2, 6, 1, 3, 1, 1, 1, 0, 1, 1, 8, 2, 0, 1, 0, 2, 0, 1, 2, 2, 1, 0, 9, 0, 16, 0, 8, 10, 3, 1, 1, 0, 0, 1, 0, 1, 3, 0, 1, 14, 10, 1, 0, 11, 9, 4, 0, 10, 8, 0, 4, 8, 0, 13, 3, 0, 3, 2, 3, 77, 3, 2, 0, 0, 3, 0, 0, 3, 4, 6, 0, 1, 2, 0, 6, 3, 1, 1, 3, 0, 19, 0, 2, 1, 0, 16, 1, 2, 4, 10, 28, 7, 5, 8, 1, 12, 0, 0, 2, 2, 3, 3, 4, 1, 3, 1, 9, 8, 0, 1, 4, 5, 0, 0, 0, 5, 2, 1, 16, 3, 2, 0, 16, 0, 1, 2, 3, 1, 1, 6, 19, 0, 2, 1, 0, 2, 2, 1, 0, 4, 0, 5, 2, 4, 6, 2, 3, 3—600.

Schaefer's Score—8, 0, 3, 3, 0, 10, 2, 2, 1, 0, 3, 1, 10, 1, 7, 4, 0, 2, 5, 8, 0, 0, 0, 8, 1, 3, 1, 1, 9, 4, 8, 4, 1, 0, 5, 10, 0, 0, 0, 9, 1, 14, 0, 10, 3, 0, 11, 2, 10, 11, 23, 7, 4, 4, 6, 1, 1, 0, 0, 0, 0, 0, 3, 3, 7, 1, 13, 10, 5, 2, 5, 0, 0, 0, 8, 0, 7, 0, 0, 8, 2, 4, 3, 2, 0, 7, 0, 1, 5, 0, 4, 20, 3, 1, 1, 0, 2, 2, 0, 22, 5, 3, 2, 3, 3, 1, 3, 9, 1, 1, 0, 5, 0, 0, 0, 1, 1, 5, 0, 1, 7, 2, 5, 0, 0, 0, 0, 9, 1, 1, 1, 0, 1, 13, 21, 0, 0, 0, 19, 0, 6, 0, 12, 0, 2, 0, 3, 7, 2, 8, 1, 10, 1—576.

ATHLETIC.



WILLIAM EDWARDS, Australian Pedestrian, is a native of London, Eng., and was born July 4, 1851, stands 5ft. 7¼in. in height, and weighs 134lb. He made his first appearance as a professional pedestrian on the Caledonian-road Cricket ground, Islington, March 20, 1867, when he beat T. Bird, by 60yds. in two miles, for $50 a side. His next race was with E. Burns, by whom he was beaten, the distance being four miles. Edwards was next matched to walk E. Howes, four miles, for $75 a side, whom he beat by 90 yards. On Good Friday, 1867, at Bow running-grounds, took first prize (a silver cup) in a one-mile handicap. A month later, at the same grounds, won a four-mile handicap. He next walked third to G. Davidson and J. Stockwell at Hackneywick, at a benefit for the sufferers by the Clerkenwell explosion. Edwards shortly after came out to New Zealand, and in Auckland, Jan. 1, 1870, at the Caledonian sports, won a two-mile handicap. The next race he was engaged in was with J. Spence of the Thames, three miles, by whom Edwards was beaten (there being two feet of water on the course at the time of the race). A fortnight afterwards he turned the tables on Spence by beating him 70yds. in four miles, in the presence of 5,000 spectators. The day after, won a two-mile handicap, starting from scratch. At Nelson, Sept. 15, 1871, won a two-mile handicap from scratch, beating J. Simpson (300yds.) and several others. On Nov. 9, at Nelson, won first prize, a gold medal, in a four-mile handicap from scratch. At Wellington won a two-mile handicap from scratch, beating McIntosh and several others. At Wanganui beat W. Trafford, Edwards walking 75yds. against Trafford running 100yds. At Wellington beat T. Leonard two miles, Leonard receiving 100yds. start. On Aug. 12, 1873, beat McGregor of Dunedin seven miles, by 260yds., for $250 a side and the championship of New Zealand. In Wanganui was beaten by a horse galloping 80yds. against his walking 35yds. Edwards next beat W. Delaney, Edwards walking seven miles against Delaney running 10 miles, for $125 a side. At Oamaru, July 10, 1875, gave McGregor 400yds. start in seven miles for $125 a side, and beat him by 60yds. At Wellington, walked a match against Mrs. Wiltshire, the celebrated New Zealand pedestrienne, giving her a mile start in seven, and beating her by 15s. At Wellington walked a dead heat with C. Bowley of Christchurch for $250 a side. At Sydney in May, 1879, Edwards walked 113 miles 580yds. in 24h., and 181 miles 1,360yds. in 48h., for which splendid performance he was presented with an elegant silver belt on the stage of the Queen's Theatre by the late R. Driver. Shortly after beat J. W. Taylor of Sydney, 48h., for $500 a side and the long-distance championship of Australia—Edwards, 100 miles; Taylor, 157 miles. In November, 1879, won the Sydney 48-hours' international go-as-you-please champion belt (nine competitors), distance 153 miles. A month after beat F. W. Woodhouse of Melbourne in a 24-hours' match for $500 a side and the championship, Edwards winning comfortably by six miles, completing 108 miles 6 laps, the first 60 miles being walked in the wonderfully fast time of 11h. 2m. In a 48-hours' match for $250 a side beat Abley of Ballarat by five miles, completing 158 miles against Abley's 153 miles. At Wagga Wagga in August, 1879; Edwards was presented with a gold medal for walking 50 miles in 9h. 14m. W. Baker was the next to try conclusions with the champion, they being matched to walk 48 hours for $1,000, Edwards scoring another win by one mile one lap; distance, 153 miles. Edwards next won Dr. L. L. Smith's 48-hours' challenge belt and 50 guineas, beating Swan, Bird and nine others; distance, 177 miles 11 laps. At Launceston, Tasmania, was presented with a gold medal for walking 120 miles in a little over 25 hours, and in Adelaide he won with the greatest of ease, by 25 miles, the 48-hours' go-as-you-please tournament, the first prize being $250; distance, 173 miles. April 18-23, 1881, he won a six days' go-as-you-please race, belt and $750, at Adelaide, with a score of 451 miles 3 laps; Swan second, 423 miles 3 laps; Harris third, 400 miles 1 lap; Abley fourth, 385 miles. Since then Edwards has given pedestrian exhibitions in Victoria, New South Wales and New Zealand. He had intended coming to the States during the latter part of last Summer, but for some reason the visit was postponed.

"HARE AND HOUNDS."

The American Athletic Club Harriers held their annual Christmas hunt at Fort Lee, N. J., the rendezvous being Schlosser's Fort Lee Club-house. The weather being very propitious, and the Thanksgiving meet at the same place so enjoyable, a large party were expected, and at the appointed hour of meeting, 10½ A. M., no less than thirty members and guests were on hand. The officers of the hunt were: Mortimer Bishop, master; Messrs. Bolden and A. Van Tambacht, whips; and Messrs. Baird, Paynter and Capes, hares; C. Van Tambacht, judge and starter; J. Gath, timekeeper. Sixteen hounds comprised the pack. The hares were "let go" at 11.15 A. M., and with many laughing salutes from the gay crowd on the piazzas they started at a rattling pace down the Hackensack road. No time was to be lost, as only six minutes start was allowed them, and the best runners in the club were in the pack, led by one familiar with every foot of the country in that vicinity, and used to all the tricks and devices of innocent hares. At the first turn in the road they "cut off" into the woods and heavy brush to the north, with scent-bags held overhead to protect them from the sharp embraces of the many briers, into a swamp full of "bogs" heavily lined with brush, the water some two feet deep and half frozen, and the only possible way of getting through was by jumping from bog to bog and grabbing frantically at brier bushes. To turn back was to be caught, so at it they went, and had nearly crossed dry-shod when down came one on his back in the cold muddy water. Up and away again through farm-yards, midst cackling geese, flying fowls and barking curs, over plowed fields, where each foot seemed to weigh tons, up steep hills, down into ravines, across sparkling brooks, where the trail was led to the widest part and thrown across, and the poor, hard-pressed hares chose, of course, the narrowest, and not until the brow of the hill was reached, overlooking the Valley of the Hackensack, with the spires of Englewood in the distance, did they rest for a moment; but the blowing of horns and shrill whistle of the master warned them the pack was rapidly coming, and no time was to be lost gazing at the beauties of the scenery. So off again into heavy cover they dashed, down the hills to the valley road leading into Englewood, through that pretty village, past many questioning parties and many pretty faces at windows which caused even the hard-driven hares to gaze admiringly behind them, straight on for about two miles. Then, leaving the turnpike, they struck northeast through the swampy ground and heavy-wooded country towards the Hudson, and while leisurely climbing the steep hills in that direction, thinking they were miles ahead of the pack, were suddenly startled to hear the voices of the leaders not fifty yards away, who by hard running through Englewood had closed up the long gap, and by silencing the horns had nearly captured the hares; but, fortunately, the brush was so dense they did not see them. Then commenced the struggle in earnest, the hares separating and throwing out false scents, crashing through briers, dodging limbs, jumping stumps and brooks, for ten minutes they flew at top speed till the Hudson glimmered through the trees, and they stood breathless on the brink of the Palisades, about three miles above the Palisade Mountain House, with the town of Yonkers lying in panoramic view at their feet across the river. There the parcel of yellow paper (the signal for the turn for home) was thrown, one hour out, and they started on the return trip along the bluff, losing no time by the way, imagining they were still hard pressed; but the pack were far behind them, thrown off by the false scent, and further delayed by the utter collapse of one of the hounds, a young guest from the Brooklyn A. C., a novice, who had needlessly fatigued himself by too rapid running and fence-vaulting at the start and they were obliged to leave him in care of the two whips, who brought him safely home in the carriage of Lawyer Duncan of Englewood, whose fair daughter's courtesy will ever be gratefully remembered by the A. A. C. H., and especially by the smitten member who had the pleasure of the interview. The hares continued on until brought to a sudden halt by the deep barking of two enormous hounds, who threatened to devour them, and who were only kept at bay by vigorous use of hastily improvised clubs and shouts until their gentlemanly owner appeared and chained them. Over and across the mountain road again, into and through Coytesville, and by narrow and muddy lanes, past shouting boys, the hares struck into the main street of Fort Lee and dashed up to the hotel arm-in-arm at 1:10 P. M., having traveled about thirteen miles. Time out, 1h. 55m., over a very wild and rough country. The pack arrived forty-three minutes later, Stoll leading, Cullen and Bernhard together for second place, and Muir third; the rest well up. Excellent accommodations and a grand dinner had been provided by their host, and thirty famished athletes sat down and soon emptied every dish. Glee-singing and dancing until nightfall wound up the sport of the day, which all voted the merriest Christmas hunt yet held. Their next meet will be on Washington's Birthday.

THE SOUTH BOSTON ATHLETIC CLUB on Dec. 28 held its semi-annual meeting, and after the usual reports had been made, showing the club to be in excellent trim, the following officers were elected to serve: President, E. W. Barry; vice-president, J. B. Gomez; treasurer, Charles Boyle; recording-secretary, Peter Hanly; financial and corresponding secretary, John H. Crowley; sergeant-at-arms, F. F. Hepburn; directors, Jerome Crowley, Thomas M. Lane, James Sheridan, James Sullivan, John Irwin, John J. Wade and G. F. H. Murray.

THE TRIGGER.

MEMBERS of the Massachusetts Rifle Association spent a good part of Monday, Dec. 26, at the Walnut-hill range, three matches being shot, with the following result: Handicap Match, ten shots each, 200 yards, Creedmoor target—E. A. Borel, G. Warren and H. L. Lee, 47 apiece; G. Watson, 46; C. R. Griffing, R. C. Collins and A. L. Burt, 45 each; A. Lord, C. C. Foster and F. C. Crane, 44; L. Adams and G. E. Field, 43; J. Briggs Jr., 41; S. Lewis. Sharpshooters' Match, Massachusetts paper target, ten shots each, re-entry allowed, highest possible score 120—H. G. Bixby, 115; F. J. Rabbeth, 114; A. C. Gould, 112; H. Grey, 111; L. L. Hubbard, J. B. Fowler and J. N. Frye, 110 apiece; N. J. Foster and S. Lewis, 109. G. F. Ellsworth, 105; G. Warren, 103; J. B. Fellows, 102; A. L. Burt, 98. Badge Match No. 1, ten shots each—J. B. Fellows, 47; C. R. Griffing, F. B. Joy and R. G. Coffin, 44, 44; C. Richards, 39.

THE SILVER-DOLLAR MATCH at Bellevue range, near Boston, Mass., Dec. 28, was participated in by about thirty marksmen, each of whom fired fifteen rounds, with the result here shown: A. C. Adams, 72; L. Burnham, 72; Col. George, 71; F. Hollis, 68; C. H. Russell, 66; H. Withington, W. Henry and J. R. Tell, 65; A. Whitney and A. B. Archer, 64; W. Jacobs, A. Rabbidge and F. R. Hall, 63; E. Whittier, 62; A. F. Sortwell, 62; A. W. Webb and J. Winslow, 61. The Membership-badge Match was won by F. Hollis, making a bullseye at every shot and 35 points in all; E. Whittier second, 33; F. R. Hall, W. Jacobs and H. Francis, 32. Badge Match No. 2 was closed, Hollis winning by the following five scores: 35, 35, 35, 34, 34—total, 173 out of a possible 175.

MARKSMEN competed in a number of contests at Bellevue range, near Boston, Mass., Dec. 26, with the result herewith shown: Christmas Match, 200yds., thirty-five shots each—H. K. Richardson, 166; A. C. Adams, 165; R. Abbott, 159; A. B. Archer, 158; W. Jacobs, 157; J. R. Teel, 155; A. Whitney and A. W. Webb, 154; J. E. Irvine, C. H. Russell and A. J. Greene, 153; H. Whitington, 152; A. F. Shepardson, 150; N. P. Ames, 149; A. D. Parsons, 144. Silver-dollar Match, fifteen shots each—A. C. Adams, 71; L. Burnham, 70; R. Abbott, 69; W. Jacobs and R. Davis, 68. Gold-badge Match, seven shots—W. Jacobs and J. Winslow, 32 each.

A RIFLE-MATCH, for a number of prizes, 200yds., off hand, was concluded at Newport, R. I., Dec. 26. It was arranged by W. M. Farrow. Each contestant fired ten shots each, the bull's-eye counting 12, with this result, the leading scores only being given: W. B. Knight, 114; G. H. Burnham, 108; W. S. Bryer, 104; Philip Peckham Jr., 99; Harry Bull Jr., 96; C. H. Caswell, 94; J. Benson, E. E. Leonard and W. F. Wyatt, 93; George S. Slocum, 92; and Sergeant Kroaskey, U. S. A., 91.

CARVER VS. GRAHAM.—A pigeon-shooting match for $500 a side, at 100 pigeons each, came off Dec. 29 at the Union Gun Club Grounds, Hendon, Eng., between Dr. Carver and Mr. Graham, resulting in the defeat of the latter. Carver shot at thirty yards rise and Graham at twenty-eight yards. The scores were: Carver, 76 birds; Graham, 64.

THE WAKEFIELD AMATEUR R. A. closed their Ratan-ware Match Dec. 26. The distance was 200 yards, off-hand, ten shots each, three best scores to count as one continuous score. Result: John Henderson, 44, 45, 45—134; D. H. Walker, 46, 47, 46—139; W. B. Daniel, 46, 46, 46—138; George Cheney, 45, 44, 47—136.

PERRY VREELAND won two and J. and H. Meyers one five-bird sweep each, 21 yards, at the Idle Hour, Greenville, N. J., Dec. 26. Each man killed all his birds, and in shooting off a tie with Vreeland, J. Meyers killed two more in succession and won.

THE MASSACHUSETTS RIFLE ASSOCIATION was well represented at Walnut hill range, near Boston, Dec. 24, when the following scores were made: Sharpshooters' Match, Massachusetts target, highest possible score 120 points—B. G. Harris, 110; F. J. Rabbeth, 109; H. Grey, 108; J. N. Frye, 106; G. Warren, 105; J. B. Fellows, 104; E. Davis, 104; D. P. Holder, 104; B. Anson, 102; C. C. Lalin, 101; C. A. Carter, 100; C. Dodge, 99. Handicap Match, Creedmoor target—E. A. Borel, 47 out of a possible 50 points; A. C. Gould, 46; W. Williams, 45; C. C. Foster, 44; D. P. Holder, 44; C. R. Griffing, 44; G. P. Greeley, 43; B. Anson, 43; C. D. Carter, 42; J. B. Dodge, 42.

THE RING.

COBURN'S NIGHT.

The bait held out of a four-round set-to, Queensberry rules, between the beneficiary and Jimmy Kelly was in the main what induced a fairly-large assemblage of people to gather at Madison-square Garden (upstairs) on the night of Mike Coburn's benefit, Dec. 29. This meet, however, instead of proving the warm encounter which had been anticipated, turned out a disappointment to the majority, as the rounds, which were limited to two minutes each, were of the tamest possible description, and the spectators were not slow to express the highly unfavorable view they took of it. This will doubtless be remembered should a set-to between these lads be announced in the future, and as a result it will most likely fall very flat upon the ear of the public, who pay their money to see men do their best and not such milk-and-water business as disgusted them on the 29th. Nearly all of the other couples did better than Mike and Jim, and gained the applause which was denied the latter pair. Their names were: Johnny Saunders and Dick Hollywood, George Taylor and John Gaviu, Billy Edwards and Jack Elder, Julius Cæsar and Charles Cooley (both colored), Fiddler Neary and Tom Yonker, Sam Collyer and Frank Gormley, and young English and Jack Mason. William Johnson also worsted Steve O'Donnell in a collar-and-elbow wrestling exhibition, taking two falls out of three. Uncle Bill Tovee was master of ceremonies.

CHARLEY NORTON'S BENEFIT at the Argyle, Chicago, Ill., Dec. 24, was, we hear, attended by about six hundred people. The sparrers included Ed. Seward and Johnny Files, Eugene McCarthy and Seward, Tom McAlpine and Dick Toner, and for the wind-up Norton and Abe Williams (colored).

AQUATIC.

JOSH WARD, ex-champion sculler, while standing in front of his hotel at Cornwall Landing, N. Y., on Christmas-day, was suddenly assaulted and slightly cut on the right hand by an Italian known as Garibaldi, one of those who were arrested for taking a prominent part in the riot in which Italian navvies were opposed by Irish and colored laborers. Beyond slightly mutilating Josh's hand and cutting his clothing, the parties did not inflict any injury, as Ward's friends will be pleased to hear. The assailant was taken into custody, and will doubtless be made to suffer severely for the assault.

ELLIS WARD passed through New York last week, and during his brief stoppage in the city called at THE CLIPPER office. Ellis looks well, and informs us that he is doing a prosperous business in the City of Bricks, where he manufactures oars for racing-boats, sells rowing-machines, etc. He was returning home from Sing Sing, whither he had gone to attend the funeral of his father-in-law, John W. Woolsey, known to the circus-goers of neary two-score years ago as "Beach Woods," the strong man.

W. J. INNES, says *The Sportsman* of London, Eng., on Dec. 23, signed articles on behalf of Hanlan for a match for $2,500 a side with Boyd.

THE TURF.

CHICKMORE, the noted three-year-old gelding, has been blistered—a proceeding rendered necessary by a swollen off-hind pastern. It is extremely doubtful whether he will be seen at the Spring race-meetings.

COL. S. BRUCE has bought the five-year-old bay mare Miss Nailer, by Longfellow, who was bred to Fellowcraft, and believed to be in foal.

SAUNTERER and Blazes have been sold for $2,500 by G. L. Lorillard to Mike Welch.

WM. LAKELAND'S chestnut colt Kimball, four years old, died recently from spasmodic colic.

JACK OF TRUMPS, Mr. Haller's aged bay gelding, who broke down in the four-mile race at Minneapolis, Minn., last September, died recently from paralysis of the leg.

LATEST NEWS
BY TELEGRAPH TO THE CLIPPER.

SAN FRANCISCO, CAL., Jan. 1.

Charley Reed has been engaged to appear with Emerson's Minstrels Jan. 30.....Rose Osborne has left for the East.... At the California Theatre "Michael Strogoff" has made a positive success, crowded and delighted audiences having been present nightly since its production, notwithstanding stormy weather. J. H. Haverly can truly say *Veni, vidi, vici.* "Strogoff" is to be followed by "The World" 30.....Business at the Bush-street Theatre last week was [Unintelligible.—ED. CLIPPER], Jennie Lee impersonating the title-character in "Fortunio." Leavitt's Specialty Company open 9....."Chispa" was originally acted Dec. 26 at the Baldwin Theatre. It drew a large audience, who received the excellent acting with rounds of applause. The general acting was so effective and the play was received with so much laughter that it seems its success will be certain. It is replete with dramatic effects, and it will be retained as the attraction this week. This theatre will be closed 9 for extensive alterations and improvements. It will be reopened 16 with "The Lights o' London."......The Tivoli to-night displayed "Standing-room Only," as it did every night of the past week. A long run can be predicted for "The Bronze Horse,".....At the Winter Garden "The Black Crook" is drawing well.....The Bella Union and the Adelphi had good patronage the past week.

PITTSBURG, PA., Jan. 2, 1882.

The Boston Ideal Opera Company gave a matinee to-day to an immense audience at the Penn-avenue Theatre, producing "The Mascot." To-night the house is crowded to its utmost capacity to hear "The Pirates of Penzance," with Marie Stone, Tom Karl and Whitney in the cast. They were all in fine voice and were received with enthusiasm. "Fatinitza," "Czar and Carpenter," "Olivette," "Pinafore" and "Chimes of Normandy" are the changes announced for the rest of the week. Jan. 9, 10, Clara Louise Kellogg appears at the Penn-avenue, and Edwin Booth the rest of the week.....At the Opera-house Oliver Doud Byron is playing "Across the Continent" to a large house. Jan. 9 "Sam'l of Posen" comes for one week, to be followed by the Hanlon-Lees.

COLUMBUS, O., Jan. 2.

Baker and Farron opened at Comstock Opera-house, to-night, in "Chris and Lena," to a crowded house. They also appear 3, 4....."The One Hundred Wives" Combination, at the Grand Opera-house, have a crowded house also. They likewise appear 3. Both houses gave matinees 2 to large audiences.

BUFFALO, N. Y., Jan. 2.

An immense audiences is in attendance at the Academy of Music to-night, where "Deacon Crankett" is installed for a week, and at the Adelphi to see an excellent programme. Special matinees were given at both houses to-day.

ST. LOUIS, MO., Jan. 2.

Marie Geistinger appeared at Pope's Theatre last evening to a crowded house.....Collier's "Banker's Daughter" Combination at the Grand Opera-house last evening had a fair audience.....James A. Herne's "Hearts of Oak" played to a crowded house at the Olympic Theatre.....Frederick Hasse opened in "She is Insane" to a fair house at the People's Theatre to-night.....The matinees were well patronized to-day, especially at Pope's, where Geistinger appeared in "Boccaccio."".....James H. Armstrong of Leavitt's Giganteans was married at the St. James Hotel Sunday afternoon to Miss Pelton of Minneapolis.

CHICAGO, Jan. 2.

Most of the theatres were crowded to-day, afternoon and evening. At Haverly's Theatre the European Mastodons played to standing-room only. They play here again the afternoon and evening 7. Patti appears at this theatre to-morrow evening. One act of "Aida" will be given. The advance sale of seats indicates a success.....Sol Smith Russell opened at the Grand Opera-house in "Edgewood Folks" to a crowded audience. Next week "The Snake-charmer." ....."Hazel Kirke" entered upon its second week at McVicker's Theatre. The audience was large. Next week the Florences appear in "The Mighty Dollar." .....At Hooley's Theatre Jarrett & Rice's "Fun on the Bristol" commenced its second week. Miss Jennie Yeamans has joined this company. The audience to-night completely filled the theatre. Next week the Goodwins.....C. H. Smith's "Uncle Tom's Cabin" Combination opened at the Olympic Theatre to a full house. Sam Lucas is the Uncle Tom.....At Central Music Hall the Chicago Church-choir Company, under the management of Mr. Leonard Grover, presented "Pinafore" to a fair-sized audience. The season is three nights.....The Academy of Music was crowded, the attraction being "Destroying Angels," with J. W. Wallace in the leading role. The olio embraces the Mendels, and Perry, Magrew, Curdy and Hughes.....At the Criterion Theatre "Cinderella," with Miss Kate O'Neil as Prince Charming, drew a large audience. In the olio are Harry G. Lamkin, James Neary and French, and Alice Clark.....The Lyceum Theatre presented a straight variety bill and was well patronized.....The Black Hand," with Frank Jones and Ella Mortimer [Possibly Alice Montague is meant.—ED. CLIPPER.] in the principal character, attracted a large audience at the National Theatre.....Collmer & Eisenstein's German Company presented "The Family Doctor" at McVicker's Theatre last evening to a good house.....Steele Mackaye and company passed through the city last evening. .....Judge Tourgee, author of "The Fool's Errand," is stopping at the Grand Pacific Hotel.

UTICA, N. Y., Jan. 2.

Barlow, Wilson, Primrose & West's Minstrels played here to-night to over thirteen hundred dollars, it being the largest minstrel audience ever seen here. The show was a great success.

BOSTON, MASS., Jan. 3.

New-Year matinees were given yesterday at the Gaiety Theatre, Howard Athenæum and Windsor, besides the regular afternoon performances at the Boylston Museum and Gray's National Theatre. On Monday the audiences at the Howard, Gray's, and the Gaiety were small; the Boylston held a good house, but, the travel to Boston having been seriously impeded by Sunday's snow-storm, several variety performers announced at the latter place and at Gray's did not get here on time, and apologies were necessary. At the Windsor Theatre yesterday afternoon an audience of not more than fifty persons saw Kate Claxton and company in their version of "The Two Orphans." It is evident that New-Year's is by no means a Boston holiday. In the evening a fair-sized audience witnessed the piece, which was fairly staged and well received, Miss Claxton and Marie Wilkins doing the praiseworthy work.....At the Boston Theatre last night "Les Huguenots" was presented by the Mapleson Opera Company. The opera has not been sung entire in this city for some four years, and last night's presentation was excellent throughout. The audience was fair-sized and enthusiastic. Some of the members of Col. Mapleson's chorus, by the way, indulged too liberally in exhilarating beverages Sunday evening, and, as a result of an altercation occurring, Dominico Morelli and Luigi Bordelli were taken into custody on a charge of mutual assault and battery, while Giuseppe Campani was arrested for disorderly conduct. In court yesterday morning all parties paid the usual fines and received reprimands from the Judge.....Thomas W. Keene and his company opened a two weeks' engagement at the Park Theatre last night, "Richard III" being played before a good-sized audience. Of the company good work was done by George Learock and Miss Georgia Tyler. The same bill is on to-night.....Of Dion Boucicault and "The Colleen Bawn" at the Museum the "same old story" of a crowded house is applicable to last night's performance. Great preparations are being made for the production of "The Shaughraun" next week, and seats are having a large advance sale....."The Black Crook" was brought out last night at the Globe Theatre before a good-sized and delighted audience. New scenery, painted by Harley Merry, Signor Capelli and Robecht; new properties of every kind; a corps de ballet, with Mlles. De Rosa and Bassano as premieres, and Arnold Kiralfy, grotesque dancer, and one hundred coryphees; the Bonaldo Brothers; Val Vose, ventriloquist; and the Russian Athletes, all added due effect to the old-time attraction. The cast included Annie Randolph, Daisy Ramsden, May Livingston, Welsh Edwards and others. .....A straight variety bill at the Howard, Boylston and Gray's Theatre filled all of those resorts.....At the Gaiety Theatre the Tourists opened their second and last week to a big house.....I inquired to-day as to the condition of Samuel W. Piercy, who, as I wrote, is at the smallpox hospital. The answer from the Board of Health office was that Mr. Piercy was quite sick, but the physicians had every hope of bringing him safely through.....Bob Wilson, clog-dancer, is very ill at his home in this city.

MEMPHIS, TENN., Jan. 2.

Kellogg filled Greenlaw's Opera-house to-night up stairs and down with one of the largest and most select audiences that have occupied it since its palmy days. John T. Raymond drew a fair house at Leubrie's Theatre.

CINCINNATI, O., Jan. 2.

The theatres to-day all enjoyed good houses, the Grand, Robinson's and Heuck's Opera-house being crowded. At the first-named place Lotta opened in "Musette;" at Heuck's M. B. Curtis made his initial bow "over the Rhine" in "Sam'l of Posen;" at Robinson's the Rentz-Santley party gave a strong variety bill, while variety also ruled at the Coliseum and Vine-street Opera-house. Paddy Ryan and his party appear at the latter place to-morrow night (3).

DETROIT, MICH., Jan. 2.

Theodore Thomas gave a sacred concert at Music Hall, Sunday, under the management of MAX Redelsheimer. There was a good attendance.....The matinee performances to-day attracted by far the larger audiences, a falling-off being noticeable to-night, except at the Park, where people were turned away at both performances.....The "Two Nights in Rome" Company, at the Detroit Opera-house, did not arrive until half-past two. The performances, which commenced one hour late, were uneven, but deserving of the consideration which was needed and given. Blanche Wallston took the place of Ellen Cummins, advertised. The "Felicia" Company at Whitney's Grand Opera-house made a hit and will probably play a big engagement.....Anthony, Ellis & Hathaway's Consolidation at the Park Theatre evidently made a good impression.

LINCOLN, NEB., Jan. 2.

FIRE.—The Lincoln Opera-house caught fire Saturday morning in one of the ladies' dressing-rooms, but it was speedily extinguished. The damage was slight. Its origin is unknown, but it is supposed to have been from a cigarette. Florence Herbert, who closed a successful two weeks' engagement Dec. 31, was presented with a handsome silver toilet set by some of our citizens. She opens in Omaha Jan. 9, for one week.

VARIETY HALLS.

Continued from page 698.

VAN AUKEN AND PAINE, whose clever gymnastic specialties are described in an advertisement, can be engaged for a few open dates before starting out with Sells Bros.' Show.

HARRY MINER'S Rooney Combination occupied the Coliseum, Cincinnati, last week, and, says our correspondent, "did the largest business ever done in that house. They closed Jan. 1. Mr. Buchmann, the proprietor, retired with the old year, and Manager Heuck takes charge. No change will be made for the present in the officers of the house except that James Collins takes the business management."

AT THE VINE-STREET OPERA-HOUSE, Cincinnati, the new people Jan. 2 were George Burell, George Spence and Minnie Sortello, Gus. Hill, Lillie Ellis, Leopold and Wentworth, Sam and Jennie Cole, and Marsh Adams. Closed Dec. 31: Morton and Cassidy, the Powers, Shimer and Bingham, Annie Oakley, the Whitings, Bertha Waring, and the Forrests.

LEAVITT'S RENTZ-SANTLEY TROUPE opened at Robinson's Opera-house, Cincinnati, Jan. 2.

KEATING AND SANDS have assumed the management of Torrey's Opera-house, Little Rock, Ark., and opened it Dec. 26 to a large audience. They intend running it as a first-class variety theatre.

HYDE & BEHMAN'S Comedy Company played in Memphis, Tenn., Dec. 26, 27, 28, Jackson, Miss., 29, Vicksburg 30, 31, and opened in New Orleans, La., Jan. 1, for one week.

SPECIALTY ARTISTS are wanted for this and next season with Tony Denier's "Humpty Dumpty" Company. See W. B. Knapp's card.

PERFORMERS are wanted at Harry Hill's Theatre. See advertisement.

LIEUT. THOS. F. SCHARON gives what he calls a lightning revolving axe-drill as a new specialty. As he is a blind performer, the act is given additional interest. See card.

T. M. HENGLER was a very pleasing feature of the entertainment given at Harlem Music Hall, this city, New-Year's-night, by Morris & Wilson's Combination. His "New Merry Minstrel Album" is what hit them. He announces his time all filled.

PROF. PARKER was to join Haverly's Original Mastodon Minstrels at Chicago Jan. 2 for the season. The new feature of his dog-circus will be four leaping English greyhounds.

THE MACKIE & BUTLER AND GRAHAM & BUTLER COMBINATION will take the road about April 1 for Leadville, Denver and all points West.

A CONTORTIONIST and a clarionet-player desire engagements. See Hardy Bale's card.

THE TOURISTS finished their first week's engagement at the Gaiety Theatre, Boston, Mass., Dec. 31, having played to very large and enthusiastic audiences throughout. They play this week at the same theatre, giving their 1,000th performance Jan. 7, and opening 9 in New York. The Wilbur Opera Company open at the Gaiety 9 in "The Mascot." Sunday evening, Jan. 1, Helen Carter, H. L. Cornell, F. A. Muller, Frank Gilder and others appeared in sacred concert to a fair house.

AT THE AMERICAN THEATRE, Hartford, Ct., Jan. 2 the arrivals were A. W. Filson, Lee Errol, Charles Sheffer, Pauline Batcheller, J. B. Willis, May Adams, Charles Glidden, Ford and Knowles and the Fire-king Staton. Closed Dec. 31: Sullivan and Kearney, the Warren Sisters, Daisy Norwood, Tom and Clara Maxwell, and Charles, Eddie and Belle Lascelle.

"QUEEN" HETHERTON is seriously ill in the City Hospital, Cincinnati, O.

AT THE HOWARD ATHENÆUM, Boston, Mass., last week good houses were seen. N. S. Wood's sensational drama proving highly entertaining in more respects than one. Departures Dec. 31: N. S. Wood, Novelty and Megatherian Fours, Charles Sheffer, Donnelly and Drew, Egyptian Athlete and Georgie Kane. Opened Jan. 2: Maffit and Bartholomew, Ferguson and Mack, E. D. Davies, Quilter and Goldrich, the Sparks Brothers, Carl Hertz, John and Lea Peaseley, George H. Wood, Ada Forrest, Hines and Blossom and Sallie Mason.

GRAY'S NATIONAL THEATRE, Boston, Mass., did first-class business last week. Departures Dec. 31: May Arnott, Henry Marten, James Davis, Tommy Harpin, Young Ajax, Walsh and Dempsey, Tierney and Owens, Pete McCann and Walter Bray. Opened Jan. 2: Madame Lavely, Reynolds and Arnold, the Harts—Dan and Gussie, little Katie Hart—Leslie and Gentry, Herr Drayton, Shields and Richmond, and Fred Wensell.

THE BOYLSTON MUSEUM, Boston, Mass., held big houses all of last week. Departures Dec. 31: D'Ome and Amann, Trudell and Rowan, Dell Trudell, Leonzo and Billy Martin. Opened Jan. 2: Cool Burgess, the Morello Brothers, William and Max Hettinger and Nibbe, Sellon and Burns, Maggie Bursell, Charles Cardello, Fannie Davenport, W. C. Turner, Burt Watson and Eva Stetson.

TWENTY handsome specialty ladies—serio-comics, dancers, etc.—are wanted for the concert afterpiece with Sells Brothers' Circus next season. Address as per advertisement.

SPECIALTY ARTISTS and musicians, as particularized in our business department, are wanted for Hamlin's Gigantic Novelty Company, and Frank L. Benjamin, Harry Sparra and Dick Oglesby are requested to write.

ANDY MCKEE AND ALF BARKER announce that they have struck a new idea in their line of specialties. They are happy over it, and happier still that the public and managers appreciate their attraction. Look at their announcement elsewhere for an inkling of what they do.

THE HENNESSEYS—James and Frank—character comedians and dancers, who have been meeting with success in the West, can be addressed care of this office. They would like to hear from Joe Garland of Haverly's New Mastodons.

THE MOORE SISTERS—Eunice and Laura—vocalists, are highly recommended by Ed. Perry, stage-manager of the Palace Theatre, Denver, Col., and they have just closed a very successful engagement at the Academy of Music, Chicago, Ill., as will be seen by their card in another department.

NELLIE GERMON has been making a decided hit in a new play written for her by Frank Dumont, entitled "Held at Bay," as stated in a notice published in our business department. Managers can address her in care of this office.

CAMPBELL'S GARDEN THEATRE, Hunter's Point, L. I. City, did a large business last week. The following artists appeared Jan. 2: Miss Lillie Laverde, Winnetta Craven, Carrie Wilson, Ida Willard, Riely and Collins, Manchester and Richmond, Jas. Martin, Billy Devere and J. Mitchell. Lucille Campbell and Harry J. Campbell also appeared in the burlesque of "Cinderella."

THE WINDSOR THEATRE, Jersey City, N. J., is for sale. See Jas. Gorman's card.

AT THE OPERA-HOUSE, Richmond, Va., there were no arrivals Jan. 2 or departures Dec. 31.

AT THE THEATRE COMIQUE, Richmond, Va., there were no departures Dec. 31 or arrivals Jan. 2. Geo. A. Hill is booked for 9.

THE SHEPHERDS, Basco and Dubuque, Maggie Lawlor and Dolan and Lynch were announced for Jan. 1 at Esher's Theatre, St. Louis. Wild Harry and the Indian Princess "Nenemoosha" closed Dec. 31. Business dull.

THE NAME of the J. Ross-Parker Dog-circus has been changed to the Parker and Ross Dog-circus, so as not to conflict with H. M. Parker's troupe of canines.

AT THEATRE COMIQUE, St. Louis, Mlle. La Faure, Sam Gilder, Ida Reece, Lydia Rose, and Laura Sherington were announced for Jan. 1. Ida Bertha and Ed. Kelley closed Dec. 31. Business fair.

LARRY SMITH, John Burke, Devoy Sisters, Chas. Arville, Daniels and Morris, and Hamilton Sisters were announced for Jan. 1 at Crystal Palace Theatre, St. Louis. Mollie Leroy, Crosby and Martin, Frank Bolton, and Ada Bradford closed Dec. 31.

AT THE ACADEMY OF MUSIC, Chicago, Ill., "Destroying Angels," with J. W. Wallace in the leading role, was presented Jan. 2. In the olio are the Mendels, and Perry, Magrew, Curdy and Hughes. "The Waifs of New York" was withdrawn Dec. 31. Departures: The Moore Sisters and Boyd and Sarsfield.

"CINDERELLA," with Miss Kate O'Niel as Prince Charming, was produced at the Criterion Theatre, Chicago, Ill., Jan. 2. In the olio are Harry G. Lamkin, James Neary, and French and Alice Clark. "The Two Orphans" was withdrawn Dec. 31.

THE NEW FACES at the Lyceum Theatre, Chicago, Ill., Jan. 2, were Sam Roberts, Dan Sully, Kitty Sheppard, Frank Livingstone, Carrie Brower, the Millers, John F. Fenton, Mabel Leonard, Johnny MAX and Lottie Forrest. The farce "Unneighborly Neighbors" was presented. "Swift and Sure" was withdrawn Dec. 31.

"THE BLACK HAND," with Frank Jones and Ella Mortimer in the principal characters, was to have been produced at the National Theatre, Chicago, Ill., Jan 2.

AT THE OLYMPIC THEATRE, Chicago, Ill., C. H. Smith's "Uncle Tom's" Company opened Jan. 2. Leavitt's Specialty Company did a large business last week. They open in San Francisco 9.

HYDE & BEHMAN'S Star Variety Combination appeared at Plymouth, Pa., Jan. 2, Scranton 3; thence to Danville 4, Williamsport 5, Mahanoy City 6, Reading 7, Lancaster 9, Columbia 10, Pottsville 11, Norristown 12, Lebanon 13, Harrisburg 14.

AT THE PALACE THEATRE, Denver, Col., closing Dec. 31 were Sadie Conly, T. J. Conners and G. E. Smith. Billed for Jan. 2: Chrissie Morrell.

MANAGER GILMORE'S New-Year's gifts to his host of patrons of the Grand Central, Philadelphia, Jan. 2 were Harry G. Richmond, Alma Curry, Nelson Curry, Wesley Bros., the Novelty Four—John F. and Emma Whitney, Lester Howard and Lizzie Hunter—Karoly and Augusta Ordey, Gallagher and West, Mealey and Mackey, Emma Hoffman, Harry Clarke, Cawthorne Bros., Charley Reynolds, Sallie Apt, Ella Sheldon and others. Same company all of current week. Business the past week continued great.

CROWDED was the International Comique, Philadelphia, afternoon and night Jan. 2, the company for week then beginning consisting of Billy Diamond, Wright and Lennox, Amy Lee, Will J. Hoyt, Nettie Carlyn, Farrell and Ryan, Williams and Morton, Harry Bernard and the Alpine Quartet. Business was better the past week than it had previously been since its reopening.

MILLER'S NEW THEATRE, Philadelphia, was crowded to its utmost capacity afternoon and night Jan. 2, the attraction then and during the week being Jack Aberle's Comedy Combination, consisting of Cent, Manning and Drew, Mason and Lord, Frank Woodson and Emma Edwards. Business improved greatly last week.

AMERICANS IN PARIS, FRANCE.—A correspondent, writing on Dec. 20, 1881, says the following performers were then engaged in that city: At the Alcazar, Charles H. Austin, rifle-shooter, and Waters and Kelly, song-and-dance; at the Skating-rink, Petrie and Fish, song-and-dance; at the Folies Bergere, Lauck and FOX, triple-bars; Ira Paine, pistol-shooter, and Col. Daniel E. Boone, with nine lions in a golden cage.

THE DEPARTURES Dec. 31 from the American Theatre, New Haven, Ct., were Satan, Master Dunn, John Wells and MAY Adams, Wenstanley Bros., Griffin and Marks, John B. Dyllyn, Mullen and Mills, and Bella Baudant. Arrivals Jan. 2: Homer and Lingard, Venus, Warren Sisters, Lou Sanford, the Haleys, Chas. Diamond, Ray Eveleth and George Barr.

MISS HELEN HAROLD, formerly of the Rice-Stanley "Evangeline" Company, has joined the "Dash" Company.

MISS BESSIE JUSTICK of Gus Williams' Company was robbed at the stage door of Macauley's Theatre, Louisville, Ky., Dec. 27, by two negroes, one of whom seized her by the throat while the other grabbed her portemonnaie and diamond breastpin. The men were arrested, identified, tried and sentenced to one year each in the penitentiary.

THE THEATRE COMIQUE, Washington, D. C., had immense audiences the past week. The arrivals at the matinee Jan. 2 were Fannie Prestige, supported by Geo. E. Edwards, in the drama "Only a Girl;" the Four Emeralds, Mollie Wilson, Dick Morosco, Kitty Gardner, Mons. Bushnell and Kitty Thomas. Departures Dec. 31: Clark and Edwards, Karoly Ordey and wife, the Emmetts, and J. W. McAndrews.

NICK ROBERTS' Pantomime Troupe opened at the Buckingham Theatre, Louisville, Ky., Jan. 2, for one week. Leavitt's Rentz-Santley Co. closed 1, after a week of crowded houses. At Christmas matinee and night, "No Standing-room" had to be displayed, and hundreds were turned away.

AT SMITH'S OPERA-HOUSE, Grand Rapids, Mich., Keating and Flynn, the Forests, Rose Lonsdale and May Vernon were to have opened Jan. 2.

ED. CHRISSIE is spending the holidays with relatives in Grand Rapids, Mich.

A YOUNG LADY VOCALIST is wanted to sing in sketches with Myles Morris, who advertises.

WARD & PIERCE of Ward's Opera-house, Fall River, Mass., notify the profession through our business department that all specialty dates at their house after Jan. 23 are canceled, but dates with combinations hold good.

A VARIETY PIANO-PLAYER wants an engagement. See A. B's card.

HARRY AMLAR in his sensational drama "Counterfeit" was the star attraction last week at the Standard Theatre, Brooklyn, N. Y., and the success he achieved is recorded in press-notices published in another column.

THE WESLEYS, in their clever and original song-and-dance novelties, and Maude Leigh, vocalist, who have just closed a four weeks' engagement with Lothrop's Star Combination, are now performing at the Grand Central Theatre, Philadelphia. They have attractive printing. Managers can address them in care of this office.

MISS SIDNEY ARMSTRONG of the "Dash" Combination closed with that party Dec. 25, at Louisville, to accept the position of leading lady at the Mulberry-street Theatre, Newark, N. J.

HALLEN AND HART, the three St. Elmos, Maggie Le Clair, Binney and Fraine, Ada Burnett, Ed. Monterief, Earle Remington and Annie Franklin are the attractions at Cain's Gem Theatre, Bradford, Pa., this week. Frank McNish and the Leland Sisters, Le Clair and Russell, Lillian Ramsden, Healy and Saunders, Gussie Kain and Harry G. Lamkin closed Dec. 31, having drawn good houses all the week.

THE GRAND CENTRAL THEATRE, Troy, N. Y., will be rebuilt provided the premises are not sold within a week. If rebuilt, it will seat some 300 more than before—say 1,000 persons. Thomas Miller, owner of the Grand Central property, received his $5,000 insurance Dec. 31.

THE GROTESQUE FOUR—Seamon, Somers and the Girards—have engaged with Tony Pastor for a short season.

FEMALE SPECIALTY ARTISTS are wanted at Clark's Olympic Garden, Eighth and Vine streets, Philadelphia, Pa. Address John H. Clark, proprietor.

THE WINNETTS advertise that they will shortly return East, and can be engaged for drama and specialties.

BABY RHINEHARDT is meeting with success in the West, as will be seen by the appended notices:

• • • The attraction, however, is Baby Rhinehardt, a daughter of the great clown, and she is a vocalist, dancer, mimic and actress. She is vivacious and graceful, possessing a pleasing appearance, has a rich, musical voice, and won at once the good graces of the audience.—*Peoria* (Ill.) *Transcript*, Dec. 20.

Baby Rhinehardt is the great attraction this week, and she is undoubtedly a wonderful child, and of children on the American stage we give her the palm.—*St. Louis Sportsman.*

A WEDDING ON THE STAGE.—The patrons of Gilmore's Zoo, Indianapolis, Ind., were regaled with a wedding during the night performance Dec. 28, the contracting parties being Frank Melrose of Melrose and Melville, horizontal-bar performers, and Kittie Kerr, serio-comic vocalist. Our correspondent says: "The ceremony took place on the stage during an intermission in the programme, Esquire Schmidt officiating. As the event had been largely advertised, the house was packed with a somewhat demonstrative audience. It is hoped that Frank will, by following the footsteps of exemplary benedicts, 'bar' out any necessity for Kerr-tain lectures. The new people billed for Jan. 2 were Baby Rhinehardt, Walter Mack, Needham and Kelly, J. W. Thompson, Len Baker, Queen Hetherington [Ill in Cincinnati.—ED. CLIPPER], Shimer and Bingham, Baker and Gardner, Williams and Ryan, Bessie Bell. Closed Dec. 31: Rice and Barton, Susie Wilde, Melrose and Melville, Ada Holmes, Banker and Wells, Magee and Allen, Keating and Flynn and Wm. Cartillat."

DEATH OF HIS FATHER.—Lene Shillito, musical-clown and specialty performer, telegraphed Jan. 2 to THE CLIPPER from Hamilton, Ont., whither he had gone to pass the holidays with his father, that his parent, "Joseph Shillito, died of paralysis at Reed's Hotel, Dec. 31, aged 67 years. He resided here many years, but returned to England a short time ago, where he remained for a brief period, and came back to Hamilton about a year ago."

SNELBAKER'S MAJESTIC CONSOLIDATION opened at Hyde & Behman's Theatre, Brooklyn, L. I., Jan. 2. Departures Dec. 31: The Fieldings, the Four Emeralds, Charles Diamond, Williams and Pickert, Charles and Carrie Moore, Hines and Blossom, Crossley and Elder, and the Hogan Brothers.

GULICK'S "Furnished Rooms" Combination was the attraction at the Grand Opera-house, Brooklyn, N. Y., Jan. 2. Closed Dec. 31: Lizzie Kelsey, Jennie Hughes, Geo. K. Fortescue, Lizzie Bradley, Bella Arnott, Hattie Delaro, W. H. Stanley, Harry Standish, E. D. Davies, Elise Kruger, Moore and Daly, and Little Millie. An extra matinee performance of "Cinderella" is announced for Jan. 7.

THE SENSATIONAL PLAY "California through Death Valley" was produced at the Standard Theatre, Brooklyn, L. I., Jan. 2, with John Woodard, Frank Roche and Annie Ward Tiffany. A sketch called "Faint Heart Never Won Fair Lady" was also given by Ed. F. Barnes and Edith Sinclair. Harry Amlar closed Dec. 31.

EDWIN BLANCHARD, Mullin and Mills, Laura Sanbourne, and Pettengill and Frazier opened at the Broadway Theatre, Brooklyn, E. D., Jan. 2. Departures Dec. 31: Madame Du Flos' Female Minstrels, Graham and Butler, Woods and Ryan, Harry Bruno and Cora Richmond.

SAGE RICHARDSON, partner of Charles W. Young, is quite ill with consumption in Detroit, Mich.

SLENSBY'S FAVORITE THEATRE, Milwaukee, Wis., did a good business the past week. Announced for Jan. 2: Jennie Montague and Hern and Roscoe. Left Dec. 31: Ida Burt and May and Martha Miller.

THE GILFORT BROS., the Love Sisters, Frank J. Carr, J. J. Quinlan, Frank Campbell, Carrie La Varnie, Rice and Barton, Magee and Allen, Maude Leigh, Banker and Wells, Paul Dresser, and Lucy Clifton were to have opened at the Academy of Music, Pittsburg, Pa., Jan. 2. Closed Dec. 31: The Clipper Quartet, Fred Hallen and Enid Hart, the Davenport Bros., Harry Clark, the Cawthorns, Ed. and Alice Clark, the La Petres, and Leonard and Jones. "Standing-room Only" indicated the business, and towards the end of the week even that was at a premium.

J. H. GRAHAM and Jennie Ward, John Reese, Ada Mortimer and Nellie St. John were to have opened at the Tivoli Garden, Pittsburg, Pa., Jan. 2. Closed Dec. 31: The Thompson Bros., Annie Franklin, Alf. Gibson and J. W. Sherry. Harry Weeks takes charge of this theatre Jan. 2, having closed his house in Wheeling Dec. 31.

PRESENTATION.—During the past week the friends and patrons of Harry Williams, manager of the Academy of Music, Pittsburg, Pa., presented him with a handsome sleigh and bells. The presentation speech was made by Fred A. Parke, manager of the Penn-avenue Theatre.

NELLIE MCDONALD, serio-comic, will hereafter be known as Nellie Wadsworth—her married name.

AT THE NEW PARK THEATRE, Detroit, Mich., the Sparks Brothers' Combination furnished a great amount of holiday fun to audiences that nightly tested the capacity of the house. The company dissolved there Dec. 31, the several members having other engagements to fill. Anthony, Ellis & Hathaway's Aggregation opens the New Year at this house

NEGRO MINSTRELSY.

BAIRD'S MINSTRELS appeared in Lima, O., Dec. 30, Upper Sandusky 31, Bucyrus Jan. 2, Mansfield 3, going to Norwalk 4, Tiffin 5, Clyde 6, Fremont 7.

KIT CLARKE has decided not to retire from the show business. He assumed the management of Haverly's New Mastodon Minstrels Jan. 2, superseding J. H. Mack, who continues with Mr. Haverly in another capacity. The company are billed in Easton, Pa., 4, Trenton 5, Paterson 6, Brooklyn, E. D., 8, one week.

BARLOW, WILSON, PRIMROSE & WEST'S COMPANY performed Dec. 26 (also matinee), 27, in St. James' Hall, Buffalo, N. Y., to overflowing audiences, many being turned away before eight o'clock.

THE "ORIGINAL" NEW ORLEANS MINSTRELS, who were in Brantford, Ont., Jan. 2, Galt 3, are due in Guelph 4, Berlin 5, Stratford 6, Woodstock 7.

GEO. THATCHER'S MINSTRELS were well patronized afternoon and night Jan. 2, when "Snowballs" and the other features of the bill mentioned in last week's CLIPPER were well received.

CARNCROSS' MINSTRELS, Philadelphia, have made a ten-strike with E. N. Slocum's extravaganza, "Lights of Our City." The attendance at all its representations has been very large, and was particularly so afternoon and night Jan. 2.

HAVERLY'S EUROPEAN MASTODONS did an enormous business at Haverly's Theatre, Chicago, Ill., during the week ending Jan. 2. They played in Jackson, Mich., 3, and are billed in Muskegon 4, Grand Rapids 5, South Bend, Ind., 6, Chicago, 11, 7, Milwaukee, Wis., 9, 10, St. Paul, Minn., 11, 12, Minneapolis 13, 14.

THE HALL at Bowling Green, O., can be rented. It has been newly fitted up with scenery, seats, etc. Address Boughton & Smith, proprietors.

CHAS. AND LEWIS DOCKSTADER have left Carncross' Minstrels, Philadelphia, and joined Geo. Thatcher's Minstrels in the same city.

A. J. TALBOT has joined Carncross' Minstrels, Philadelphia, and is occupying one of the ends, to the satisfaction of Manager Carncross' patrons, as he was a great favorite with this company for several seasons some years ago.

LEAVITT'S GIGANTEAN MINSTRELS, our St. Louis correspondent says, "played to fine houses every night last week in the People's Theatre, and on Sunday they turned hundreds away. M. B. Leavitt presented each one of the company with a silk hat Christmas. The minstrels appeared in Bloomington, Ill., Jan. 2, Springfield 3, and are due in Peoria 4, Terre Haute, Ind., 5, Richmond 6, Dayton, O., 7." Friedrich Hasse and his German company opened Jan. 2, to be followed 8 by Collier's "Banker's Daughter" Company.

ARTHUR COOK, the vocalist and mail-carrier of Leavitt's Gigantean Minstrels, was presented with a handsome gold-headed cane in Topeka, Kansas, Dec. 22, by the members of the company.

THE ARMSTRONG BROS.' Great American Minstrels showed in Augusta, Ga., to a full house Dec. 27, Savannah, Ga., 28, 29, Macon 30, 31, Columbus Jan. 2, 3; thence through the small towns in Alabama.

PRESENTATION.—Just before the close of the performances by Barlow, Wilson, Primrose & West's Minstrels in Rochester, N. Y., Dec. 30, Milt G. Barlow called Manager E. B. Brown to the stage and presented him on behalf of the proprietors and members of the company with a solid gold medal as a testimonial of their appreciation of Mr. Brown's energetic services in their behalf.

MCINTYRE & HEATH'S SOUTHERN MINSTRELS will show in Little Rock Ark., Jan. 6, 7, and first-class people desiring engagements with this company are referred to Manager Belmont's advertisement.

CAL WAGNER'S MINSTRELS played in Wooster, O., Jan. 2, Medina 3, going to Elyria 4, Norwalk 5, Bellevue 6, Clyde 7.

CIRCUSES.

SALLIE STICKNEY and Robert Ellingham of the Orrin Brothers' Circus arrived in this city from Mexico in the steamship Alexandria Dec. 28. Mr. Ellingham is very ill, and Miss Stickney reports that several of the company are suffering from yellow fever, and that three of the troupe have died of that disease.

DOCKRILL & LEON'S CIRCUS, Havana, Cuba, is reported as doing well. Frank Gardner and William Batchelor are contesting for superiority in leaping "for a prize of $1,000."

ROBERT H. WHITTAKER, who fell from his horse while practising at Goshen Farm, N. J., Dec. 10, and dislocated his ankle is recovering.

COMPLAINT is made by the lessee of a vacant lot on Broad street, near Montgomery avenue, Philadelphia, that a short time ago he sub-leased said lot to Barnum, Bailey & Hutchinson from April 20 to May 20 next, but subsequently one of Adam Forepaugh's agents secured a lease of it for April and May to Forepaugh, the lessee not knowing that the two leases conflicted in the time they covered.

MADAME BROWN, with her stud of menage horses, and W. C. Brown can be engaged for the traveling season. See card.

COOPER & JACKSON desire us to state that the sale of their circus property recently made at Natchez, Miss., was exaggerated. They say: "Cole's Circus only bought a small lot of pictorial printing. The other property sold consisted of sixteen horses and two useless wagons. The show in its entirety is now in Winter-quarters in St. Louis, Mo."

CHAS. REICHE & BRO. have a large elephant on hand which they have well broken. He is for sale, as also a variety of other animals. See card.

THE WONDERFUL INDIA-RUBBER MAN, concerning whom THE CLIPPER has already made mention, arrived here last week, and is said to have been secured for "Barnum's Greatest."

THE LOVELIEST WOMAN is in demand. The Batchellor & Doris Show want her for their street pageant, and put out $10,000 as the magnet. Beauties are expected to compete until March 1, when the decision will be made. See Batchellor & Doris' card.

MISCELLANEOUS.

F. M. HANSON has opened a Dime Museum in Portland, Me. The present curiosities, etc., include Prof. Hermon, headless man; Punch-and-Judy and sleight-of-hand performances, the talking head, Gen'l A. Cordenes, Mexican midget; the Chinese mermaids and an art gallery. Freaks, curiosities, etc., are wanted. See card.

TRICKS of all kinds are for sale at R. S. Baird's address, as advertised.

PROF. D. J. DARE gave high-rope ascensions in Chico, Cal., Jan. 2, Red Bluff 3, going to Marysville 4, 5, Oroville 6, Grass Valley 7.

R. K. BURR, a programmer recently traveling with the "Barney the Guide" Company, called at THE CLIPPER office, Dec. 29, and stated that "J. W. Nichols, known as J. W. Whunhaft, left his company without means in Saratoga, N. Y., Dec. 26, and the baggage of the company was held by a hotel-keeper as security for their bills."

FRANK ARLINGTON, programmer, etc., advertises that he can be engaged for the Summer.

HERRMANN and troupe played in Hamilton, Ont., Jan. 2, London 3, 4; thence to Toronto 5, 6, 7, Montreal 9, for a week.

CALCIUM-LIGHT APPARATUS can be purchased or hired of the N. Y. Calcium-light Company, whose address find in their advertisement.

AN AGENT, a violinist, and a lady singer are wanted by E. M. Joyce, who advertises.

HOWORTH'S HIBERNICA was exhibited in Paris, Ky., Jan. 2, Georgetown 3, and is due in Harrodsburg 4, Danville 5, Lebanon 6, 7, Stanford 9, Lancaster 10, Richmond 11, 12.

FERDINAND LE COSTRO, magician and ventriloquist, advertises the following property for sale at a sacrifice: magical apparatus, talking heads, Punch-and-Judy figures, wardrobe, museum stuff, a dancing-barrel, a cornet, a sword-swallower's painting, etc.

A PARTNER with small capital is wanted to take an interest in a minstrel troupe by G. W. H., whose address find elsewhere.

AN ORCHESTRION is advertised for sale by S. Schwertner.

O. T. BAMBOIR, amateur magician, whose address find in another column, wants an engagement.

A NEW OPERA-HOUSE, seating 1,000 persons, has been completed in Denison, Texas.

AT HARRIS & KOHL'S MUSEUM, Pittsburg, Pa., the attractions for the week commencing Jan. 2 include the Wild Men of Borneo (for four weeks), Dave Navarro, the Fat Boy, and an entire change of variety performances. Business during the past week was large.

BARON SEEMAN, magician, closed a two weeks' season in New Orleans, La., Dec. 31, having met with indifferent success.

THE TOM THUMB MUSEUM exhibited in St. James Hall, Buffalo, N. Y., Dec. 28, 29, 30, 31, the attendance being very large throughout. The show opened Jan. 2 in Cleveland, O., for a short season.

PETE CONKLIN, clown, volunteered Dec. 28 to assist the veterans of the Grand Army of the Republic during their fair and festival at Ripley, O. By request of his many soldier friends, he sang the old war-song "I'm Going to Fight Mit Sigel," and was loudly cheered. He also appeared in his new and original Dutch lecture "Zenator from Chickago," in which he gave an imitation of a German who, like many of his brothers, aspired to political heights, and is called upon in the excitement of the hour to expose his standing and views on the subject of the income tax. His little daughter, Lotta B. Conklin, for the first time on any stage, gave a recitation appropriate to the occasion, "The Flower of Liberty." She is so small, and upon this occasion there was such a crowd present, she had to be put upon a table on the stage to be seen and heard. She was well received, and her recitation gave great satisfaction.

LOCKE RICHARDSON'S SHAKESPEARIAN RECITALS occur in Boston, Mass., as follows: Jan. 6, "Macbeth;" 12, "Henry IV" (first part); 20, "Romeo and Juliet;" 27, "King John;" Feb. 3, "The Tempest." This is the third series given by him in the "Hub," and he is winning much praise.

G. A. CARTER is referred to in a card in our advertising department.

MCDONOUGH & EARNSHAW'S Royal Marionettes have afforded unlimited joy to thousands of children at the Metropolitan Temple, San Francisco, where they have appeared since Dec. 19. R. B. Belgrave is the manager, and will at the conclusion of the present engagement pilot the troupe of wooden artists through the wilds of Utah, Montana, Colorado, Arizona and Texas.

FRED. G. ENGELHARDT'S big whale is drawing crowds to Fourth and Spruce streets, St. Louis. A balloon ascension is given every afternoon.

HORTICULTURAL HALL, Philadelphia, destroyed by fire last Winter, and now being rebuilt, will be reopened Jan. 5 by the Pennsylvania Horticultural Society with a concert by the Germania Orchestra.

A PARTNER with small capital is wanted by "Professor," who advertises.

A NEW OPERA-HOUSE is being completed in Bangor, Pa., and it will be ready for occupancy Jan. 11. It will seat five hundred, and is furnished with scenery, etc. Bangor is in the centre of a slate-quarry district, where two thousand men are employed. Parties desiring to rent the theatre can address Dr. J. Buzzard, proprietor.

DAN LUKE, whose versatile talents as a sideshowman are described in an advertisement, can be engaged.

THE OPERA-HOUSE, Johnstown, Pa., can be rented or secured on sharing terms through John Parke, proprieter.

MONS. FORBER, French juggler and wire-walker, was given an elegantly-embroidered table-cover for his juggling-table by Mrs. F. R. Blitz as a Christmas present.

THE TROY MUSEUM closed as such with the evening show of Dec. 31. George Lavelles, the stage-manager, was to have had a benefit Jan. 2. The Fakir of Ava has removed the animals, birds, etc., to one room adjoining his office, and will run a half-dime show with them for the present.

MACALISTER, wizard, assisted by Burt Queen, ventriloquist, played to good business during the past week in Staunton, Va. They opened in Lynchburg Jan. 2 for a week; thence to Portsmouth 9.

JAMES MCNAVIN, advance-agent, advertises that he is at liberty.

THE OCCIDENTAL HOTEL, Omaha, Neb., is conveniently located, and traveling companies can secure good accommodation there on reasonable terms. See advertisement.

L. A. GANO, whose address find in another column, wants a partner who will invest $300 in a gift-show.

PROF. GEO. POOLE, magician, Punch-and-Judy performer, lecturer, etc.; Zollula Zeita, Circassian Fire Queen, and Rhoda, Egyptian mystery, can be engaged for the tenting season. See advertisement.

J. S. COLVIN advertises for an engagement as baggage-master and to play small parts.

THE WORLD OF AMUSEMENT.

Brief Notes of Show-life Everywhere.

— The company with which he went out as leader of orchestra having terminated its season, Charles Connolly the song-writer returned to this city on Dec. 28.

— It is stated that the desire to see Mrs. Langtry at the London Haymarket Theatre was so great that some of the audience paid as high as $50 for a stall.

— Genee's new operetta, "Rosina," was performed at the Carl Theatre, Vienna, on Christmas-day with brilliant success.

— *The Cincinnati Enquirer* quotes Adelina Patti as saying that she was greatly disappointed in New York, that she [illegible] that she people of that city, and would not live there [illegible] does not like the she strikes Chicago, some enterprising re[illegible] of the world. When probably worm out of her that she does [illegible] orter of that city will St. Louis she will be made to say, no [illegible] not like Cincinnati, and in Chicago. [illegible] oubt, that she positively hates

— "The Memoirs of Hector P[illegible] is shortly to be published [illegible] ertiez," translated from the French,

— The sale of Sardou [illegible] English.

States is concerned [illegible] "Odette," so far as the right for the United

— A new sym[illegible] was made to Augustin Daly on Dec. 28.

London, En[illegible]ony was performed recently at the Crystal Palace. The first [illegible]. It is by Henry Leslie, and is called "Chivalry." The last "[illegible] movement is "Youth," the second a "Love-scene," and the [illegible] War, Glory, Death." Now, of what use is this symphony if it [illegible]ds in death?

— MAX MARETZEK is highly indignant that Adelina Patti, in reference to his suit against her for alleged non-fulfillment of contract, should have professed ignorance of him. If she has indeed professed not to know Max, there should be no measure for his wrath.

— Holiday remembrances were bestowed last week by admiring friends upon Treasurer Drake of the Globe Theatre, Boston, Mass.; Treasurer Dubois of the Comley-Barton Opera Company, Alice Harrison, Manager F. D. Mildreth of Tony Denier's "Humpty Dumpty" Troupe, Daisy Stanwood, and others.

— Boston managers, three in number, have made unsuccessful attempts to buy Boston rights of "Lights o' London." Palmer will produce it at the Park Theatre Jan. 27, but will sell no rights.

— Edmund Gerson in going to England takes two plays by Mark Allen of *The Woburn (Mass.) Advertiser* for production there.

— W. S. Harkins, who has been supporting Miss Jeffreys-Lewis in "Two Nights in Rome," has left that company and joined Alexander Caufman in "Lazare."

— It was said in Boston last week that John Stetson had offered Haverly $25,000 cash and a good-sized note for the three years' lease of the Fifth-avenue Theatre.

— George A. Schiller and H. E. Dixey are to play together next season in a new piece written for them.

— Fraser Coulter has joined the Boston (Mass.) Theatre company, this engagement being for the production of "Youth."

— Harry Sellers, business-manager of the Buffalo Bill troupe, passed New-Year's day in Boston, his home.

— Strauss' new opera "Der Lustige Krieg" ("The Jovial War") is, according to the Viennese papers, a great success. Some of the solos met with a warm reception, and a waltz air had to be repeated eight times to satisfy the encore-ites. This was on the occasion of its first production in Vienna recently, when the composer was pelted with flowers. Archdukes in the imperial boxes split their gloves, and Strauss' wife, *in* a box at the *premiere*, cried with pleasure at her husband's triumph.

— The Big Four Combination, and also that of "The Strategists" and that employed by Cottley & Barton in playing "Olivette," were aboard of the steamboat Newport which, on the night of Jan. 1, a schooner ran into her as she was plowing through a snowstorm off Point Judith. The passengers were frantic, but nevertheless the very old but very good sea-boat brought them all safe to this city.

— Oscar Wilde the æsthete arrived here Jan. 2 from England. He will begin lecturing Jan. 9 in Chickering Hall, and he may produce in this country his play "Vera the Nihilist."

— George Riddle is here, preparing for the production of "Œdipus Tyrannus" in Booth's Theatre on Jan. 30. Riddle will speak in Greek in portraying Œdipus, and some of the other performers, it is feared, will play in Greek to most of the auditors, though speaking English. Mrs. Georgie Cayvan, Lewis Morrison, J. F. Hagan and J. J. Hayes will severally impersonate Jobasta, Creon, Tiresias and the Messenger from Corinth, and the Shepherd and the Priest. Messrs. Hagan and Hayes double-up, it will be seen.

— Ex-Governor Thomas A. Hendricks will not lecture this Winter.

— "Shakespeare" died in front of No. 9 Mulberry street, this city, Jan. 2, and will probably be buried in Potter's Field. He was called "Shakespeare" because of his familiarity with the works of that dramatist, and which he recited in barrooms and other places for drink or food. His name was not known, although in person he had been known here for years. It has been said that he was an actor in England before liquor completely mastered him, and that from relatives in that country he got remittances that he spent for drink.

— On Dec. 26, as Mr. Jenkins in "The Two Roses," Mr. Thorne, until recently one of the lessees of the Vaudeville, London, began an engagement at the Lyceum, that city.

— Manager Al. Hayman of the Fifth-avenue Theatre intends to abolish all matinees at that house. This is an experiment to determine whether or not New York is like Melbourne, Australia.

— It is said that Miss Mathilde Flers has been offered an engagement to sing in the four theatres of Madrid and Lisbon for four thousand francs a month, thanks to the reputed success of her recent debut in opera.

— Miss Kate Santley is to make a tour of the English provinces in "The Mascot."

— According to G. W. Smalley, Henry Irving made a decided success as Rigby Grant in "The Two Roses," when, on Dec. 26, he reappeared at the Lyceum, London.

— Adelaide Randall the singer has recovered from her recent illness and rejoined the Acme troupe.

— Miss Fanny Brown is with the Vokeses.

— Manager Hancroft of London is getting ready an adaptation of "Odette." Modjeska is to be assigned to the title-role.

— As Blanche in "Ours," Mrs. Langtry will on Jan. 19 make her first appearance as a regular member of the company at the Haymarket Theatre, London.

— Carl Rosa's fifty nights of English opera at Her Majesty's, London, will begin Jan. 14 with "Lohengrin." In the company will be Mme. Valleria, Miss Julia Gaylord and Anton Schott, with Albert Randegger as conductor.

— William Hayle, formerly of the Hayles, clog-dancers, left Kansas City on Dec. 26 for Denver, Col., in the hope of benefiting his health.

— In "Foggerty's Fairy" a dining-room is suddenly transformed into a drawing-room in presence of the spectators, the furniture, etc., being changed by mechanical appliances operating from beneath the stage.

— It is reported, though not authoritatively, that the Odette at Daly's will be Miss Ada Rehan.

— An Italian now in London newspaper has made the discovery that "Odette" bears a marked resemblance to an Italian drama—"Copa Vindica la Colpa." It had previously been charged by a French writer that it was taken from "La Fiammina."

— Rossi has already become quite proficient in carrying on a conversation in the English language.

— "The Squire," a new comedy produced at the St. James' Theatre, London, last week, is credited by cable with having been a success. It is by Pinero.

— The London correspondent of *The Tribune* of this city telegraphs that he hears that Dye et Covent-garden is making important engagements for America.

— "Mother-in-law" was produced in London, Eng., on the night of Dec. 31, and created as favorable an impression (by cable, remember) as that which followed its presentation in the English provinces months ago.

— Miss Emily De Witt, a beginner in histrionics, is playing the title-role in a revival of "Amy Robsart" in London, Eng.

— Mme. Tussaud's show is to be moved from Baker street, London, Eng., to the Marylebone Road.

— Mrs. F. M. Bates was married in Chicago on Dec. 29 to Charles Lord of San Francisco.

— What might have proven a very serious affair was averted by the presence of mind of Miss Nellie McHenry a short time ago, while the Salsbury Troubadours were playing at Ft. Collins, Col. A coal-oil lamp burst on the stage during the performance, but the flames were quickly extinguished by Miss McHenry before the audience had time to realize their danger.

— Edmund Gerson and wife (Katy Kirlaly) sail Jan. 4 for Paris and London in search of leading novelties for next season.

DEATHS IN THE PROFESSION.

EMMA STANLEY died Dec. 11, in Bayswater, Eng., aged sixty-three years. She was best known for her wonderful versatility of delineation in a monologue entertainment called "The Seven Ages of Woman," in which she impersonated thirty-seven distinct characters. Some of her entire changes of costume were marvelous for their celerity. We will describe one of these, first premising that the scene used for her entertainment represented a drawing-room, with doors in the centre and at right and left first entrances. She was seated at a piano, attired in full evening (female) dress (low necked and short sleeves), and as she sat down she took care to raise her skirts sufficiently for the audience to see that she had on silk stockings and tightly-laced gaiters. After her exit at the stage left, first entrance, she passed around to the centre doors, occupying no more time than was required to quickly walk that short distance, and entered clad in male costume, assuming the character of a fop—Sir Exquisite Chuckle. She wore men's boots, light pantaloons, a light vest, watch and chain, an eyeglass, a dark cutaway coat, a light overcoat, a shirt with turndown collar, a scarf with a jewel, light flowing side-whiskers, a blonde wig, a silk hat and light kid gloves, which were completely on her hands and buttoned when she entered. She also carried a cane. Her change from this to her next character—that of a female—was as quickly and wonderfully accomplished. What do the "lightning change artists" of the present think of this? Miss Stanley was born in Exeter Nov. 13, 1818, and her father, George, was a leading actor in both comedy and tragedy in Edinburgh, and her mother held a distinguished position at the Haymarket Theatre, London. When quite a child Miss Emma Stanley displayed a remarkable aptitude for the vocation her parents had adopted, and at an early age became a great provincial favorite, especially at the Liverpool Theatre Royal, and at Glasgow and Edinburgh. Her first appearance on the London stage was at the Lyceum Theatre as Catherine in "The Exile," Aug. 1, 1842. Her success resulted ultimately in the offer of an engagement for leading comedy business at the Princess' Theatre, where she remained for several seasons, and played the principal part in "The Devil's In It," "The Angel of the Attic," "Ernestine," "Ladies, Beware" and "A Wife for an Hour," when those pieces were originally produced. At the Adelphi Miss Emma Stanley was specially engaged for one season, making a decided hit in the late Charles Selby's piece of "The Moral Philosopher." At the termination of Mr. Maddox's lesseeship of the Princess', Miss Emma Stanley commenced a provincial tour, and in Dublin had the honor of being chosen by the Lord-lieutenant of Ireland to be the leading artist at the garrison performances for three successive years. Devoting herself to the study of music and languages, in which great proficiency was ultimately attained, Miss Emma Stanley gave in 1850, at the Hanover-square Rooms, an entertainment after the style of the celebrated John Parry, in which her instrumental talent was shown on six different instruments, and songs were rendered in French, German, Italian, Spanish, Greek and Russian. A much more successful experiment was made a few years later, when E. L. Blanchard wrote for her the monologue entertainment called "The Seven Ages of Woman," calling into requisition all her dramatic, lingual and musical acquirements. This was first produced at St. Martin's Hall, Long-acre, in December, 1855, and was at once recognized as a success to be identified with the most wonderful feminine achievements on record. With this entertainment Miss Emma Stanley came to the United States in the Fall of 1856, and after a tour of this country visited the Hawaiian Islands, New Zealand, Australia and India, returning four years afterwards to England, and reappearing in London at the Egyptain Hall Oct. 22, 1860. A provincial tour followed; but soon after the death of her mother, who had been the companion of her adventurous travels through distant lands, Miss Emma Stanley retired from public life. We may add that while Miss Stanley was in this country she made a single appearance on the dramatic stage at Bates' Theatre, Cincinnati, O., playing Constance in "The Love Chase," but did not meet with the success expected.

JOHN H. MURRAY, circus manager, died in New York City, Dec. 27. For obituary see eighth page.

WOODA COOZ died of yellow-fever in Mexico Dec. 28, presumably, as a telegram was received by his brother-in-law, Charles Ewers, in Columbus, O., on the morning of 29, notifying him of Mr. C.'s demise. In early life Mr. Cook occupied an humble position in Pittsburg, Pa., and was put into the circus business by Charles W. Noyes, the well-known circus-manager, in whose employ he continued several years, developing into an excellent somersault-rider and leaper. Later he was for some seasons engaged with the late John H. Murray and afterwards with Montgomery Queen. Then he went to Europe, and performed with Charles Hengler's Circus in England. Returning here, he was with Forepaugh's Aggregation a couple of seasons, and was released from his engagement by Adam Forepaugh in 1880 that he might join W. W. Cole's Circus, which he accompanied to Australia, performing with it there and on its return here during the past Summer, closing the season in Providence, R. I. He next joined the Orrin Brothers' Circus, and went with it to Mexico, where he was stricken down with his fatal disease. A few years ago he married Millie Tournour, a well-known professional and a sister of Jennie Tournour, now Mrs. Charles Ewers. He left a wife and three children, who, we believe, were with him in Mexico. He was a skillful and graceful rider, occupied a front rank in his business, and was highly esteemed in both professional and private circles.

HENRY LORRAINE died of pneumonia in Tombstone, A. T., Dec. 25. A correspondent says: "He was an old professional, born in New York City, and was much respected by his professional companies as well as by many friends in private life. His specialty was playing on the piccolo. He left a wife and child, and relatives in the East; but as it is not known where they reside, his wife requests editors of other journals who may feel so disposed to copy this obituary."

MURDERED.—Dennis Dunlap of Syracuse, N. Y., says a telegram dated New Orleans, La., Jan. 1, "a member of a circus company, was shot Dec. 31 by Justice-of-the-Peace Benintz in Ladadreville, Assumption Parish, La., from the effects of which he died to-day (Jan. 1). Dunlap's comrades say the murder was unprovoked. Benintz has not been arrested."

ALICE J. POWERS, wife of James J. Powers, died in this city on Jan. 2, and is to be buried 4 from 455 Sixth avenue. She was thirty years old, and was somewhat well known in the profession, her father having been William H. Partello, who died in Missouri nearly two years ago, while with a traveling combination.

CHARLES KING, acting-manager of Holt & Wilmot's "New Babylon" Combination, arrived in York, Eng., Dec. 12, in good health. During the afternoon he took a warm bath, and after leaving the bathing establishment complained of a chilly feeling. He returned to his hotel and went to his room. The landlady, alarmed by his appearance as he entered, shortly afterwards went to his apartment and found him sitting on a chair and speechless. A physician was at once summoned, but ere he arrived life was extinct. An inquest was held 14, when the jury found that death was caused by exhaustion, produced by too long an immersion in the water.

BEACH WOODS died in Sing Sing, N. Y., Dec. 21, aged about 68 years. His real name was John W. Woolsey, and he was 6 feet 4 inches in height and weighed 240 pounds. He entered the circus profession many years ago as a *protege* of the late John Tryon as a performer of Herculean feats—pulling against horses, having large stones broken on his chest, etc. He performed in the Amphitheatre in the Bowery in this city about 1844 or 1845, and subsequently traveled with a number of circuses. He retired some years ago and settled in Sing Sing, where he owned some property and lived comfortably. His funeral took place 23. A widow and six children—three sons and three daughters—all married, survive him.

LAURA V. BILLINGS, the wife of A. D. Billings, died at her residence, 341 East Nineteenth street, this city, Dec. 30, aged 19 years. Her funeral took place from her late residence at half-past two o'clock, Jan. 1, in the presence of relatives and numerous professional friends, and the interment was in Evergreen Cemetery. Laura V. Thorpe was the daughter of James W. Thorpe, prompter of the Union-square Theatre, and Laura Thorpe, a useful and capable actress, and had been on the stage since childhood. She had played child characters at the Union-square Theatre, had traveled with Clara Morris, playing in "Miss Multon," and appeared in "L'Assommoir" at the Olympic Theatre. Emerging into womanhood, she played responsible roles at the old Brooklyn Theatre, where she was a great favorite. Later she traveled with Salvini, and while a member of that company met A. D. Billings, who soon after became her husband.

DEATHS DURING 1881.

[SUPPLEMENTARY TO LIST ON PAGE 602 OF THIS ISSUE.]

Billings, Laura V., actress—New York City, Dec. 30.
Cook, Wooda, circus rider—Mexico, Dec. 28.
Lorrain, Henry, piccolo-player—Tombstone, A. T., Dec. 25.

CLIPPER POST-OFFICE.

CONTINUED FROM PAGE 691

Letters received up to 5 P. M., TUESDAY, Jan. 3

LADIES' LIST

Andow, Edith
Anderson, Mary
Austin, Blanche
Blaisdell, Mrs. Julia Peak
Bardell, Dollie
Cushing, Bella
Clarence, Louise (p.o. mark, Queenstown, Irel.)
Chaproneer, Lillian
Clark, Maggie (fat lady)
Davenport, Fannie (late of Theatre, Norfolk, Va.)
Eaton, Adelaide J. (2) 3c.
French, Florence
Florence, Fannie (of Kentu-Santley Co.)
Frey, Mrs. Florence
Gerling, Nellie
Guy, Mamie
Geraldine & Leopold
Holden, Gertie
Ingles, Lizzie
Irving, Gertrude (2)
Idaletta & Wallace
Jackson, Virgie (of Snelbaker's Co.)
Knight, Fannie
Leoni, Lillie (vocalist)
Lavely, Madam
Lee, Pollie
Lang, Ione
Marshall, Cora
Morton, Anna
Morton, Ida
Morgan, Maggie (of Kendall's Co.)
Moulton, Emma
Mansfield, Alice
Moore, Elsa
Otos, Bessie
Pauli, Bessie (of Comley-Barton Co.)
Ridyard, Mrs. (of England)
Robeson, Erba
Richardson, Hattie
Selbini, Mrs.
Shields, Tillie
Stembler, Carrie May
Sweatnam, Mrs. W. F.
Tiffany, Annie Ward-Vaughn, Mabel
Valade, Mona
Villion, Mrs. W. 16c.
Wallace, Bella
Worland, Annie (of Eureka Springs)
Wiess, Maude

GENTLEMENS' LIST.

Andrews, M. L.
Ashby, Joseph
Arthur, Joseph
Adams, S. H.
Armstrong, Harry (musician)
Asten, Herbert
Adams, J. R.
Armar, Fred
Bayley, Eric
Brazzier, W. L. F.
Brooks, Joseph (manager)
Boyd, C. (of Cooper & Jackson's Circus)
Bailey, J. F.
Byrnes, John F. (musical "bit")
Barnum, Bailey & Co. 9c.
Burger, Chris J.
Barnie, William H.
Brennan, R. A.
Brink, E. H.
Brannan, E. S.
Berger, B. G.
Babbitt, William M.
Burton, Charles A.
Curley, William
Curtis, Charles
Cole, George S.
Chang Woo Gow 5c.
Cole, W. W. (2)
Cogill, Harry
Carr & The Three Cougots
Cooper, W. C. (2)
Cooper & Jackson
Crouch, R. (drummer)
Cusack, John
Cawthorne, Joe
Combs, George P.
Curti, Carlo
Conway, William
Conroy, S. F.
Carroll, J. C.
Cooper, Thomas
Crouse, C. A. (2)
Corvella, Frank
Casselli, T. S.
Chiarini, Guiseppi
Carlisle, —
Darrell, George 3c.
Dailey, James F.
Doris, J. B.
Dixon, W. J.
Donnelly, Joseph
Drayton, Charles
Dixon, Orm
Davis, Alexander
Dalton, Frank
Darwin, Henry
Davies, E. D.
Eggleston, Zoll
Ellis, H. Wayne
Fowler, W. W.
Fish, Charles W.
Fenton, J. C. (2)
Flynn, John (of Haverly's Mastodons)
Faustine, M.
Franklin & Ross
Fades, Harry
Fulton, John
Goodyear, Charles W. (2)
"Gift Show" (2)
"George"
Grover, B. H.
Garnella, Robert
Gilfort, Robert
Gale, Walter
Green, James F.
Gale, Thomas F.
Gill, W. B.
Gibson & Cameron
Heywood, James
Hogan, Thos. (adv. agent)
Howard, L. (of The Novelty Four)
Harris, J. W.
Haley, Maurice
Hamilton, Charles E.
Howard, Charles L. (2)
Hertz, Carl
Heger, William
Haney, Master
Hill, George A.
Herbert, Fred
Hengstcheck, Jr., F. J.
Hinchcliffe, A.
Hagar, W. D.
Jefferson, Harry
Jeffrey, J. H.
Jay, Harry B.
Jess, John
Kelly, J. D. (musician)
Kurtz, O. H.
King, Thomas A. (2) 20c.
Loyle, George
Lewis, Harry J.
Laihle, Albert
Lewis, John R.
Lorellas, The Three
Leavitt, M. B.
Little, Charles
Levoy, Ace
Love, Arthur
Lord, Charles G.
Lee, William H.
Lyle, James
Lynch, Ed
Lansham, Charles F.
Leonti, — (gymnast)
Moesta, Simon
Maxwell, Harry
Morton & Bryant
Mette, Rudolph
Mackin, John P.
Malcom, Fred
Mack, J. H. (manager)
Miller, W. A.
McGlone & Lacy
Mansfield, E. M.
Master Frank
McNauss, John T.
Monrow, George W.
McGinnis, Charles
Morgan, Charles J.
Mansfield, Erwin
McNish, Frank
Manders, Percy
Murray, Jr., J. H.
Matthews, C. C.
Northrup, C. L.
Norman or Thomas, Captain
Owens, T. J.
Ordey, Karoley 13c.
Owens, John E.
Pearl, C. C.
Price, Charles A.
Paine, George
Pease, Harry
Pearson, Harry
"Professor"
Pastor, Tony
Pierce, Frank (3)
Quimby, E. S. Laurie
Roberts, N. D.
Ross, C. J.
Royce, Ed (tuba)
Ronaldo, —
Reed, John
Russell, John
Rignold, William (2) 9c.
Reynolds, Gus 3c.
Rifley, Jake
Reel, Al S.
Sparks Brothers
Seeley, Charlie
Smith, Will L.
Stone, W. D.
Sheeran, James
Scribner & Phillips
Sperra, Harry E.
Shortis, F. C. (2)
Stevens, William T.
Swain, Charles J.
Stokes & Henshaw
Sherry, J. F.
Sammis, Sidney L.
Sullivan, Neil J. (3)
Searles, Dan
Swonsbourne, C.
Sinclair, E. V.
Sells, Louis
Sells Brothers
Shannon, F. E.
Smith, E. (of Smith & Leopold)
Trewolla, John H.
Thompson, John
Thompson, John (manager) (2)
Thompson, E. L.
Totman, Gen.
Tierney, James
Taylor, John H.
Tissot, Jules
Turner, Jacob
Thorn, Ernest
Victorelli, Walter
Varney, Ed
Warren, Gus
Wright & Lennoy
Walker, — (of Cole's Circus)
Wards, Frederick
Wallace, Professor
Wise, J. (with Sam Hague)
Waldon, Rich
West, — (Hague's manager)
Williams, Dave
Wingfield, John
Woods, J. M. 9c.
Wilson, William
Wadsworth, L. W.
Winans, James
Weegar, Fred
Wood, William N.
Winters, Banks W.
Zera, Professor

THE RING.

WHITE AND HOLDEN.

A special entertainment was given at Arthur Chambers' "Champion's Rest," Philadelphia, on Monday evening, Dec. 26, the proceeds being applied to the fund now being raised for the purpose of defraying the legal expenses in the case of the unfortunate light weights, Frank White and George Holden, who spent their Xmas holidays amid the gloomy surroundings of an Ohio prison. Special efforts had been made to insure a satisfactory result, and we are pleased to be able to state that the affair proved a real benefit for the lads. Among those who volunteered their services were the West Brothers, John Magee and Dan Hickey, Brown (the black) and McGonigle, Bob Cortney and pupil, Jim Murray and Jack Madden, the Golden Brothers, Mike Mallon and Jack Maiden, and, for the concluding set-to, a splendid display of the beauties of the manly art by Arthur Chambers and Harry Hicken, who were applauded to the echo. The entertainment was lengthy and greatly enjoyed by the large assemblage present. Chambers made a special donation towards the fund, besides giving the gross receipts of the affair, for which George White returns thanks on behalf of his brother and Holden. The entertainment given at Johnny Clark's Olympic Garden, in the same city, on the night of the 27th, was an artistic success also, and the stage performances were greatly enjoyed. The receipts of the two exhibitions aggregated in the neighborhood of one hundred dollars, as we are informed by George White, who also informs us that the amount realized from the show given in this city on a rainy night was three hundred dollars, after expenses. Counsel has been secured for the prisoners—Mr. McSweeney of this city and Judge Lee of Ashtabula county, O.—and the latter was to have made application Dec. 31 for a reduction of bail, which was originally $1,200 each, and cannot be reduced below one-half that sum. Barney Aaron has promised to get up a benefit for the same purpose, the date and place of which will be announced as soon as settled upon. In the meantime those boxers, wrestlers, etc., who are willing to assist are requested to send their names to THE CLIPPER office.

ROOKE TO McCLELLAN AND OTHERS.

The announcement on the bills of W. C. McClellan's exhibition to the effect that George Rooke would put on the gloves with him on that occasion has induced the latter to issue the appended card, stating what he is willing to do, and depositing fifty dollars to show that he means business only:

NEW YORK, Dec. 30, 1881.

Dear Sir: I am surprised to find William C. McClellan making use of my name on his bills in the way he has—to wit, offering me one hundred dollars to spar him six rounds, Marquis of Queensberry rules, at his benefit on Jan. 14. I wish to say that I am willing to engage in a hard-glove contest with Mr. McClellan or any other middle-weight in the world, at middle weight, for one thousand dollars, or as much more as may be desired; but I certainly do not intend that for a paltry one hundred dollars he shall use me and pocket the entire receipts of the exhibition. Therefore I shall not act to with him at his show unless I am as much interested financially as himself. I herewith lay down fifty dollars in your hands for Mr McClellan, or any one else who fancies this to cover. I would also remind Mr. McC. that I hold the championship of middle-weights before he was heard of. Yours respectfully, GEORGE ROOKE, Middle-weight Champion.

CLARK TO ANYBODY.

The offer made by Johnny Clark of Philadelphia in the subjoined communication is a bold one, and if accepted by a first-class man ought to result in a substantial benefit for White and Holden:

PHILADELPHIA, Jan. 1, 1882.

EDITOR CLIPPER.—*Dear Sir:* I will spar any light-weight in America to help raise the necessary funds for White and Holden's release. I don't wish that any $50 for boxing four or five rounds be offered, nor do I make this proposition with any ill feeling or disrespect to any light-weight boxer. I do it purely through having been in the same position myself, and know what it is to have a friend when in need. The public can rest assured I will make the set to interesting if this is accepted. To spar in New York or Philadelphia.

Yours, respectfully, JOHN H. CLARK.

SULLIVAN AND RYAN.—Advices from Bay St. Louis, Miss., inform us that John Sullivan is getting along nicely in his preparation for the fight arranged to come off on Feb. 7, and that the prospects are that the battle will take place at the time stated. The Boston aspirant for championship honors is located in a cottage from the windows of which he and his trainer and spokesman Billy Madden can gaze upon the waters of the Gulf of Mexico. While we in the North are shivering in Wintry blasts they are enjoying delightful Summer-like weather by the seashore. Paddy Ryan, accompanied by his friend and mentor, Johnny Roche, left Troy, N. Y., Jan. 1, at midnight, for Cincinnati, O., where a sparring exhibition is to be given this week. He has reduced himself to 190lb. and calculates to take off ten pounds additional before the day of mishap.

THE SPARRING and wrestling entertainments given at the American Institute Building by John Ennis on the afternoon and evening of Monday, Jan. 2, proved a failure, less than $200 being taken at the gate, and the expenses aggregating over $600. More of Ennis' bad luck, but for this result he had himself to blame, as had he placed the management in proper hands he might have made a success of it. Rooke and Donovan sparred at each show, and were paid the larger share of the receipts. Jack Turner and Madame D'Omer and others also appeared.

JOHN L. SULLIVAN had a big house at Exposition Hall, New Orleans, La., Dec. 24, when he gave an exhibition, assisted by the other members of his "combination" and local boxers. The set-tos were between Captain Murphy and Thomas Dougherty, Paddy Harris and Jim Hanlon, Ned Mullan and Charley Lynch, Billy Madden and Bob Farrell, Sullivan and Pete McCoy, Farrell and McCoy, and Sullivan and Madden.

THE HARRY HILL ASSOCIATION will hold their third annual invitation-ball at the Germania Assembly Rooms, 291 and 293 Bowery, on Sunday evening, Jan. 8. Those fond of rare enjoyment will scarcely be content to stay away from this affair. Every lady will be presented with a unique and handsome order of dancing.

GEORGE ROOKE and Mike Donovan are shortly to start on a Western tour, under the management of John Ennis, giving sparring entertainments, assisted by local talent, in Buffalo, Chicago, Cleveland, Cincinnati, St. Louis and other cities.

PROF. WILLIAM CLARK has temporarily changed his place of residence from his handsome Summer resort at Huntington, L. I., to the metropolis, and is now, by way of keeping himself in practice, teaching sparring at John Wood's Gymnasium, 4 and 6 East Twenty-eighth street.

KEEGAN AND MALONEY were to have engaged in a glove fight at Billy McLean's sporting house, Philadelphia, on Friday evening, Dec. 30, but a squad of police entered while the lads were preparing for the fray and prevented their good intentions being carried out.

EUGENE E. MCCARTHY is now engaged in teaching sparring at the Chicago Natatorium, Michigan avenue and Jackson street, Chicago, Ill.

THE TRIGGER.

FEW RIFLEMEN assembled at Walnut-hill range, near Boston, Mass., Dec. 31, when matches were contested with the following result: Temporary Match, Massachusetts target, ten shots each, bull's-eye counting 10 points—A. C. Adams, 92; F. J. Rabbeth, 91; J. B. Fellows, 90; J. N. Frye, 82; A. L. Burt, 81; C. H. Dunlap, 79. Badge Match No. 7, Creedmoor target, ten shots each, bull's-eye counting 5 points—J. N. Frye, 49; B. G. Harris, 48; J. B. Fellows, 48; A. C. Gould, 47; E. A. Borel, 46. Badge Match No. 7, same conditions—A. L. Burt, 45; F. C. Connor, 44; A. C. Gould 44; B. Anson, 43; C. D. Curtis, 43; G. E. Field, 41.

MEMBERS of the Wakefield (Mass.) Rifle Association opened their range Dec. 31, for competition in a prize match, each contestant firing ten rounds at 200 yards, re-entry allowed, with this result: J. A. Jones, 45, 45; J. B. Arlington, 45, 44; T. Cann, 42, 40; H. Williams, 40, 40.

F. J. RABBETH has been paid the prize of fifty dollars won by him at the Creedmoor meeting in September last. The delay was caused by the absence of Orange Judd, donor of the prize, at the West.

A NEW ORGANIZATION, to be known as the Newark Independent Rifle Association, was created in Newark, N. J., on Thursday, Dec. 29. The officers elected for the ensuing year are: Wm. E. Mehrmott, president; Barnard Bichi, vice-president; Aaron Blumberg, treasurer; Henry Behrens, secretary. They have erected a fine seventy foot range at 213 Court street, that city, and have dec

CHESS.

To Correspondents.

HANA.—Thank you for the new suimate, which will soon appear.

L. GOLDSMITH.—You see below an answer to part of your letter; solution to Problem 1,304, correct; will look at Enigma 1,301.

F. B. PHELPS.—Solutions correct; thank you for them. Problem 1,300 never had many solvers; try it some time when you feel sharp-set for something chessical; thanks for the welcome problems.

CHESS ITEMS.—From various foreign exchanges we gather that the last annual match between Liverpool and Manchester, played at the latter city with fourteen champions on a side, terminated in a drawn battle, each team scoring 10½ victories.....The last "Town and Gown" match, i. e. Oxford City vs. University, also fourteen on a side, was won by the city by the close figures of 13½ to 12½.....Simultaneously with the grand French tourney for the President's prizes, a handicap in five classes was carried on at the *Cercle des Echecs*, which commanded fifteen entrants.....Then the great annual handicap of the *Cafe de la Regence* was to have commenced on Dec. 15.....Then the usual monthly tourney was just on the *tapis*, with eleven entrants; and its successor is already talked up.....As though all these chess irons in the fire at once were not enough, M. De Riviere issued an almost Quixotic challenge to Mons. Goudjon to play him a match of seven games, he (M. De R.) to lose if he did not win the whole seven without losing one. To the enthusiastic delight of his admirers, M. De Riviere brilliantly accomplished his arduous feat.....All this gives us a very lively and gratifying idea of the ardor with which chess is pursued in the French capital.....The Italian National Tourney just closed at Milan brought out, successively, Signori Carlo Salvioli, F. Zannoni, G. Maluta and E. Crespi as victors. It is worthy of note that Signor Zannoni is a young gentleman of only eighteen years, and is to be looked upon as a decidedly rising luminary in the chess firmament.

OUR ENIGMA this week, is worthy a note. *Six* several solutions were sent in, everyone of which can be defended, and not one hit the *distinguished author's modus!*

Enigma No. 1,307.

From The Holyoke Transcript's Tourney.

BY JOSEPH NET BABSON.

Q Kt 8, K R 2, Q Kt 4, Q B 3, Q Kt, K B 6, K 5, Q Kt 6, K 4, K B 2, and 5.

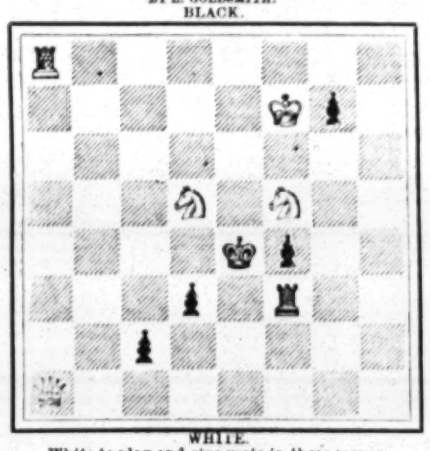
at Q B 4, Q R 4, Q Kt 4, Q B 5, Q R sq, Q R 3, Q B 2, and 3,

White to play and give mate in two moves.

Problem No. 1,307.

BY L. GOLDSMITH.

BLACK.



WHITE.

White to play and give mate in three moves.

Game No. 1,307.

Another splendid achievement by one of the ideal chess heroes of Berlin, Herr Michael Tschigorin of St. Petersburg.

GIUOCO SICILIANO.

White, Tschigorin.	Black, L. Paulsen.	White, Tschigorin.	Black, L. Paulsen.
1. P to K 4	P to Q B 4	23. P to K R 4 (c)	Q Kt to Kt 2
2. K Kt-B 3	Q Kt-B 3	24. P-Q Kt 4	Q-her B 2
3. P-Q 4	B P × P	25. Q Kt-Q 4	Q Kt-Q sq
4. K Kt × P	Q-her Kt 3 (a)	26. P-K Kt 4 (d)	B P × P
5. K Kt-Kt 3	K Kt-B 3	27. K Kt-his 5	K B × Kt
6. Q Kt-B 3	P-K 3	28. B P × B	P × K t 3
7. P-Q R 3	K B-K 2	29. K-Kt 2	Q R-K t sq (e)
8. K B-K 2	Castles	30. K R-home	K R-B 2
9. Castles	P-Q R 3	31. K R-his 6	K R-Kt 6
10. Q-her 3	Q-her B 2	32. Q R-R sq	Q Kt-B 2
11. P-K B 4	P-Q 3 (b)	33. K R-his 4	Q R-K R
12. Q K Kt 3	Q B-Q 2	34. Q-K Kt 3	Q Kt-Q sq
13. Q B-K 3	Q R-Q sq	35. Q × K t P	K Kt-Kt 3 (f)
14. K Kt-Q 2	P-Q 4	36. K R × P (g)	K R × R
15. P-K 5	K Kt-K sq	37. Q R × R	Q R-B 2
16. K Kt-B 3	P-K B 4	38. Q R-R 6	K Kt-B 5
17. Q-K B 2	Q-Kt sq	39. Q R × P +	K-his B sq
18. Q B-Kt 6	Q R-B sq	40. Q B-B 2	Q B-home
19. K B-Q 3	K Kt-B 3	41. Q R-R 4	K-his 2
20. Q Kt-K 2	K Kt-R sq	42. Q R-Kt 8	K-Q 2
21. Q B-K 3	Q Kt-R 4	43. P-K Kt 6	Q R-K 2
22. P-Q Kt 3	P-Q Kt 4	44. Q × Q R +	Resigned.

(a) The utility of which is not apparent.

(b) Black is already much behind in development—and serves him right.

(c) From this point to the end the assault is maintained in a most forcible and elegant style.

(d) Very beautifully played!

(e) A move preparatory to getting his displaced Kt back upon the field. But for this game, at least, the greatest German master seems reduced to the *status* of the proverbial tyro, who never gets time to find any good places for his men.

(f) He seems to labor under some hallucination not to see, or not to measure the possibilities of the threatened sacrifice. But he is under a cloud anyway.

(g) Comes like a thunderbolt on Black, and in reality renders his game indefensible.

CHECKERS.

To Correspondents.

H. D. LYMAN, Washington.—Position is on file for insertion.

Janvier's Anderson Ready.

The author of this long-expected book writes that "it is at length ready for delivery. Unavoidable delay has postponed its completion, but delay is inseparable from careful compilation and conscientious labor." As previously stated in THE CLIPPER, the book contains 2,100 games and 34 positions; number of corrections of Anderson's first edition, 150; of Anderson's second edition, 162; of McCullough's Anderson, 98. Bound in cloth, $3; in three-quarter bank-book style, $4, postage paid. Address Julian D. Janvier, Newcastle, Delaware.

Game No. 44, Vol. 29.

Played at the Washington (D. C.) Chess and Checker-rooms, between S. C. Bancroft and H. D. Lyman.

SINGLE-CORNER.

Black, Bancroft.	White, Lyman.	Black, Bancroft.	White, Lyman.
1..11 to 15	22 to 18	15..13 to 22	23 to 19
2..15 22	25 18.a	16..22 25	11 8
3..8 11 (b)	29 25	17..25 29	8 4
4..4 8 (c)	25 22d	18..29 25	4 8
5..11 16	24 20	19..25 22*	8 11
6..8 11	27 24	20..14 18	11 16
7..10 14	24 19	21..6 9	16 20
8..7 10	32 27	22..9 13	30 26+
9..9 13	18 9	23..2 6	26 17
10..5 14	22 18	24..13 22	20 24
11..1 5	18 9	25..3 7	21 17
12..5 14	19 15	26..18 23	27 18
13..11 18	20 11	27..22 26	18 15
14..18 22	26 17	28..25 30	31 26

Mr. Lyman wins.

NOTES FOR STUDENTS, BY THE EDITOR.

(a) 26 to 17 also draws. See "A. C. P.," Variation 1.

(b) 12 to 16 draws. See as above, Variation 2.

(c) See "Will o' the Wisp" at eighteenth move, "A. C. P."

(d) 26 to 22 draws. See "A. C. P.," Variation 4.

* Variation from Game No. 30, Vol. 29.—[H. D. L.]

† Winning move.—[H. D. L.]

JOHN H. MURRAY, CIRCUS MANAGER,

died of pneumonia—the result of a cold contracted ten days previously—at his residence, No. 154 West One Hundred and Twenty-eighth street, New York City, about five o'clock A. M. Dec. 27, in the 53d year of his age. His funeral took place at two o'clock P. M. 29, from his late residence, and the interment, 30, was in Woodlawn Cemetery. John Hays Murray was born in this city July 19, 1829, and made his professional debut as a negro minstrel. He performed as such at Barnum's Museum here, and subsequently traveled with Lake & Co.'s Circus as a minstrel performer in the concert. While so traveling he practiced acrobatic feats, and being a man of splendid physique and possessing great strength, he subsequently rose to the front rank in that branch of the profession. He entered the circus business as a general performer with S. B. Howes in 1848. He "doubled up" with the late George Holland in Dan Rice's Circus in 1850, and they were known as the Roman Brothers. Their business was noted for style, finish and grace, and during the existence of their partnership they were unexcelled in their specialties. In 1854 Murray and Holland visited California and South America, where they appeared in the various theatres, and in the last-named country often performed their brother-act between the acts of the opera. During '57, '58 and '59 they visited England in company with Howes & Cushing's United States Circus. Friday evening, May 14, 1858, by special command, the United States Circus entertained the Queen at the Royal Alhambra Palace, Leicester square, London. Mr. Murray directed the entertainment, and besides appearing in a brother-act and globe-perch with Holland, introduced the comic trick mules Pete and Barney and directed the movements of the educated horse Black Eagle. *The London Illustrated News* about that time gave a full-page illustration of the royal audience and Murray and his intelligent steed. During 1860, '61, '62, '63, he appeared with the leading circuses of the Continent of Europe, including Rentz's, Carey's, Heeney's, Price's and Brenow's. On the death of Mr. Holland Mr. Murray performed with George P. Hutchinson. Returning to America, in 1864 he was with Stone, Rosston & Co.'s Circus; in 1865, Stone, Rosston & Murray's; 1866 to 1871 with Stone & Murray's Circus; in 1872, Den Stone withdrawing, Mr. Murray became sole proprietor, and continued managing the same up to and including 1878, also visiting the West Indies in the Winters of 1876-77-78. In the year last named, on his voyage out, during a terrific storm, all of his horses, save one, were killed. During 1879 he was in retirement. In the Winter of 1880 he furnished ring-stock for Lent's Circus at the Globe Theatre, New York, and in conjunction with Robert Stickney gave a short circus-season at the Siege of Paris Building, Boston. He afterwards presented a Pony Circus at Harry Miner's Theatre, New York, and subsequently toured the country managing that Pony Circus. From November, 1880, until the Spring of 1881, he managed a circus troupe in the Aquarium in this city with moderate success, and during the Summer of 1881, he had a small show on the road. At the close of the season it went into Winter-quarters in Marion, N. J. Mr. Murray abandoned the performance of athletic feats in 1871. He married Frances Victoria Johnston, a rider, Dec. 8, 1859, and she and their four children, two sons and two daughters, the youngest 14 months old, survive him. Among the members of the circus profession and others who were present at the funeral were W. W. Cole, John Nathans, Oscar Hyatt, W. H. Gardner (representing P. T. Barnum), Charles H. Day (representing Adam Forepaugh), Frank Whittaker, William Ducrow, William Dutton, Thomas Kelly, Michael Coyle and James Holmes (former partners of the deceased), George Furzman, William Kennedy, Samuel Booth and James R. Sneden (show printers); and the Elks were represented by Welsh Edwards, Archie Stalker, and Henry P. O'Neill. The remains were inclosed in a casket covered with black cloth, trimmed with silver. There was no floral display. Many of Mr. Murray's professional friends are now fulfilling Winter engagements in Cuba, Mexico, and South America.

Solution of Position No. 77, Vol. 29.

BY T. M. REDD.

Black.	White.	Black.	White.
1..25 to 21	10 to 15(a)	12..19 to 24	11 to 15
2..2 7	15 19	13..24 28	15 19
3..21 25 (b)	19 16	14..28 32	19 23
4..25 22	16 12	15..14 17	23 18
5..22 18	12 8	16..32 27	18 15
6..18 15	8 3	17..27 23	15 10
7..7 11	3 7	18..23 18	13 9
8..11 16	7 10	19..18 14	10 7
9..15 6	9 2	20..17 22	7 11
10..17 14	2 7	21..22 18	11 7
11..19	7 11	22..18 15	Black wins.
		(a)	
1..9	6	4..21 14	6 2
2..2	13 6	5..14 18	2 7
3..17 14	10 17	6..18 15	Black wins.
	(b)		
3..7 11	9 24	8..27 31	32 28
4..11 15	24 28	9..31 27	28 32
5..15 19	28 32	10..27 23	32 28
6..19 24	32 28	11..21 25	Black wins.
7..24 27	28 32(c)		
	(c)		
7	28 24	12..18 9	13 6
8..27 32	24 19	13..17 14	10 17
9..32 27	19 15	14..21 14	6 2
10..27 23	15 10	15..14 18	Black wins.
11..23 18	9 14		

Solution of Position No. 78, Vol. 29.

BY C. E. SOLTENIUS.

Black.	White.	Black.	White.
1..11 to 15	19 to 10	3..11 to 15	18 to 11
2..8 11	23 19	4..9 25	Drawn.

Position No. 79, Vol. 29.

BY I. D. J. S.

(Dedicated to Students.)

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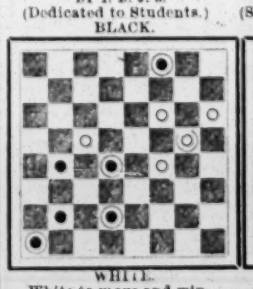

WHITE.

White to move and win.

Position No. 80, Vol. 29.

BY C. F. BARKER.

(Selected from "A. C. Player.")

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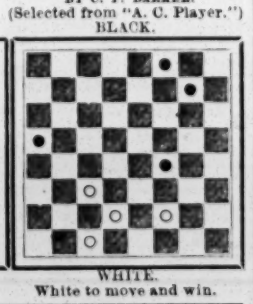

WHITE.

White to move and win.

A CANDID EDITOR.—The religious welfare of Greenville, Ala., is jealously guarded by *The Echo*. A new theatre was to be opened with "Richelieu," and the cautious editor, while admitting that the play was regarded as tolerably moral, felt it his duty to add: "We are so utterly ignorant of everything in this line, having never informed ourselves upon the subject, that we are entirely unable to make any positive assertion one way or another. This notice was allowed to enter our columns with the express understanding that we are constitutionally and religiously opposed to theatres. We have only announced—all go at their own risk."

"A CONSTANT READER" asks: "What is a protocol?" Such ignorance is painful. A "protocol" is—is—ahem!—a protocol—why, a ten-year-old schoolboy can tell you what a protocol is. A "protocol" is a—a thing on which to cool procts, of course—though the foreigners don't spell cool correctly.—*Norristown Herald.*

THEATRICAL RECORD.

Movements, Business and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

DEATHS DURING 1881.

Allen, Eloise, ballad-singer—New York City, April 11.
Ainsworth, Harry, banjoist—Oskaloosa, Ia., Jan. 31.
Arada, Albert (H. A. Fishinger), "Egyptian" juggler—Louisville, Ky., April 25.
Alb, Ida, female wrestler—Milwaukee, Wis., July 6.
Angelo, W. C., actor—Chicago, Ill., Aug. 14.
Arrigoni, Fernando, scenic-artist—Chicago, Ill., Sept. 10.
Baker, William, variety and circus—St. Joseph, Mo., Jan. 3.
Baker Sr., William, variety manager—Buffalo, N. Y., Jan. 25.
Bundi, Ali, one of the Nautch dancers—New York City, Jan. 31.
Burr, Billy (W. H. H. Burrows), negro comedian—Gwynedd, Pa.
Ballinger, Ella, variety—Sandusky, O., April 17.
Blitz, Jerome, magician—Philadelphia, Pa., May 2.
Burnell, Major, sideshowman—New York City, May 16.
Blake, Mrs. W. R., actress—Long Branch, N. J., May 21.
Bascom, John T., theatrical manager—Tuscarora, Nev., May 30.
Ball, Stephen B., negro minstrel—Boston, Mass., Sept. 27.
Carpenter, Geo. B., manager Central Music Hall—Chicago, Ill., Jan. 7.
Cleary, J. J., vocalist (variety)—Boston, Mass., Jan. 11.
Cowell, ——, actor—Kingston, Canada, Feb. 3.
Coleman, Richard, song-and-dance—St. Louis, Mo., Feb. 18.
Chiriski, Martini (J. J. Gilberti), wire-walker—Boston, Mass., Feb. 27.
Chrissie, Carrie (Mrs. Buell), variety—St. Louisville, O., March 5.
Cash, Charles, musician—Lowell, Mass., March 11.
Carroll, Charles, variety performer—Chicago, Ill., March 23.
Clarke, George, vocalist—Dallas, Texas, April 11.
Chett, Charles H., vocalist—Chicago, Ill., April 11.
Carlberg, Gotthold, musician—New York City, April 27.
Creston, Mrs. John, rifle sharpshooter—New Haven, Ct., May 13.
Cavender, Leona, ret. red actress—Brooklyn, L. I., May 15.
Corrigan, Thomas, caricature-artist—Syracuse, N. Y., May 27.
Conner, Quincy, circus attache—Elkhart, Ind., June 10.
Carleton, Robert, circus-driver—Greencastle, Ind., Aug. 15.
Calhoun, Alex., manager—Detroit, Mich., Aug. 23.
Carroll, John W., actor—New York City, Oct. 14.
Collins, W. P., negro minstrel—Pittsburg, Pa., Nov. 1.
Collins, Lew, song and-dance—Chicago, Ill., Nov. 21.
Carroll, May, serio-comic—Bismarck, D. T., Dec. —.
D'Orme, Daisy, serio-comic—Kansas City, Mo., Feb. 13.
Duffy, James, specialty artist—Cincinnati, O., March 3.
Durel, Marie, actress—San Francisco, Cal., April 6.
Davene, Elizabeth, gymnast—New York City, May 13.
Dunbar, Theodore, gymnast—Columbus, O., May 25.
D'Orme, Josephine, operatic vocalist—San Francisco, Cal., June 1.
Duane, Fanny, variety performer—Buffalo, N. Y., Aug. 1.
Dean, Lillie (Mrs. James Green), variety—St. Louis, Mo., Oct. 12.
Drew, Mrs. Frank (Mrs. F. T. Shaw), actress—Philadelphia, Nov. 21.
Elliott, Mrs. Adeline (*nee* Siegrist), dancer—New York City, Jan. 8.
Ellis, Frank A., acrobat and gymnast—Dedham, Mass., Jan. 19.
Estelle, Viola (Viola Talbott), actress—Newark, N. J., Feb. 3.
Evans, Emily Virginia, actress—Davis City, Ia., Dec. 16.
Fish, James, leader of orchestra—Newcastle, Pa., March 5.
Fox, John D., treasurer—Philadelphia, Pa., March 15.
Foote, Culver, Haverly's European Mastodons—Buffalo, April 4.
Furbish, Charles E., manager—New York City, Aug. 6.
Gilmore, Fanny, variety vocalist—Norristown, Pa., Dec. 18, 1880.
Goodall Jr., Julian Nicholas, violinist—Watertown, N. Y., Jan. 19.
Gale, Millie (Mrs. J. S. Radcliffe), actress—Philadelphia, March 28.
Gillen, M. R., officer in variety theatres—Philadelphia, Pa., May 4.
Gould, Napoleon W., guitarist—New York City, May 28.
Glifford, Clara, variety performer—Morris, Ill., July 20.
Garies, Alf. V., variety pianist—San Antonio, Texas, July 28.
Gleason, Ida A., actress—Golconda, Ill., Aug. 6.
Gannon, Peter, sideshowman—funeral in Providence, R. I., Nov. 22.
Holmes, E. B., actor—Philadelphia, Pa., Dec. 30, 1880.
Hunter, Harry, actor—Cincinnati, O., Feb. 15.
Hind, T. J., actor—New York City, Feb. 26.
Hurd, L., co-manager of the Cremorne—New York City, March 6.
Hall, John, property-man—Pittsburg, Pa., March 13.
Hodges, A. G., manager Masonic Temple—Louisville, Ky., March 16.
Honeywell, Stephen, ticket-seller—Newark, N. J., March 18.
Hallewell, Jonas, variety manager—Newark, N. J., March 21.
Harrison, W. B., vocalist—Brooklyn, L. I., March 25.
Hart, Tom, comic-singer—Chicago, Ill., March —.
Hall, Lillie, actress—Boston, Mass., April 1.
Hayes, Nicholas, proprietor of the California Theatre, San Jose, Cal.—San Francisco, April 17.
Hesse, Hedwig, German actress—Cleveland, O., April 28.
Harrington, Jonathan, magician—Revere, Mass., May 4.
Holbrooke, James, variety—Manchester, N. H., May 9.
Hersee, Clive, operatic-vocalist—Denver, Col., June 3.
Hymes, Hiram, circus performer—Milford, Del., Aug. 19.
Hutchinson (Gray), Mrs. Rhoda, one of the Hutchinson Family, Milford, N. H., Sept. 13.
Hughes, Archie, negro minstrel—Buffalo, N. Y., Oct. 17.
Johnson, James, stage-carpenter—New York City, March 19.
Jones, Robert F., Irish sketch-artist—New York City, March 31.
Johnson, Nellie (Mrs. G. W. Pike), actress—Chicago, Ill., June 25.
Jerome, Wally, song-and-dance—Austin, Texas, July 1.
Joyce, Robert T., actor—Syracuse, N. Y., Oct. 15.
Kirkwood, James E., actor—New Columbus, Pa., Jan. 23.
Kennedy, Dr. A. B., variety performer—Philadelphia, April 23.
Koch, Julius, German actor—Cincinnati, O., May 5.
Kingcade, Harry, leaper—Pulaski, Tenn., Oct. 2.
Lyster, W. S., operatic-manager—Melbourne, Australia, Nov. 28, 1880.
Lowande, Alex., circus-rider—Puerto Principe, Cuba, Dec. 19, 1880.
Little, Morrissey B., negro minstrel—New York City, Feb. 8.
Langridge, Walter, scenic-artist—Indianapolis, Ind., Feb. 12.
Levoy, Harry, scenic-artist—Cincinnati, O., March 30.
Lack, Alfred Lloyd, tenor—New York City, March —.
Lane, Bob, comedian—Cincinnati, O., March —.
Loveday, Charles, actor—New York City, April 28.
Leon, Dan, horizontal-bar performer—Rio de Janeiro, Brazil, May 28.
Levere, Leo, leaper with circuses—Montreal, P. Q., June 28.
Lowery, Wm. Somers, actor—Detroit, Mich., Aug. 5.
Lyle, Edith, variety—San Antonio, Texas, Sept. 5.
Lehr, Harry, negro minstrel—Philadelphia, Sept. 10.
Lewis, Matt, Ethiopian comedian—Durango, Col., Sept. 17.
Mortimer, Frank, variety—Golden, Col., Sept. —, 1880.
Mack, Frank D., song-and-dance—Fort Clark, Texas, Nov. 23, 1880.
Marshall, Ethelbert A., manager—Philadelphia, Pa., Jan. 10.
Mayo, Ella, serio-comic—New York City, Feb. 1.
Martin, James, treasurer Theatre Comique—Cleveland, O., Feb. 13.
Merritt, Pauline, actress—Cincinnati, O., Feb. 24.
Morton, Hattie, vocalist (variety)—Fargo, D. T., Feb. 27.
Mitchell, Prof. Wm., fire-king—Baltimore, Md., March 28.
Moore, Maurice, variety actor—New York City, March —.
Marden, Wm., doorkeeper Boston Museum—Boston, Mass., April 11.
Morris, John, variety performer—Milford, Ill., May 18.
Morris, Wm. H., variety manager—New York City, June 5.
Marsh, John H., band-leader with circuses—Woodstock, Vt., June 7.
McHale, Harry, actor—Toledo, O., July 13.
Marotta, J. F. (J. P. Johnson), orchestral leader—Berlin Falls, N. H., Sept. 30.
Myers, John C., actor and manager—Wilton, Ct., Nov. 4.
Meyer, Leopold, violinist—New York City, Nov. 24.
McHenry, Carrie, retired actress—Denver, Col., Dec. 11.
Moran, Ambrose, song and-dance—Erie, Pa., Dec. 17.
Murray, John H., circus—New York City, Dec. 27.
Neil, Thomas, Irish comedian—Collinwood, O., April 21.
Nichols, Alexander, gymnast—Toledo, O., May 4.
Nutt, Commodore, dwarf—New York City, May 25.
Noonan, John C., variety manager—Philadelphia, Pa., Sept. 26.
O'Brien, Fred, leaper with circuses—on board steamship England *en route* to Liverpool, Eng., April 28.
Pillare, Wm., cannon-ball performer—St. Louis, Mo., Jan. 13.
Parke, F. W. (Fred Felton), actor, Newark, N. J., March 29.
Peck, Miss Lillie M., actress—Evart, Mich., April 15.
Pollock, Campbell, circus attache—Kansas City, Mo., Aug. 12.
Powers, Mary, fat woman—Danville, Ind., Oct. 2.
Pierpont, John, business-manager—Cincinnati, O., Nov. 9.
Petrie, Charles, negro minstrel—Dallas, Texas, Nov. 12.
Ravel, Francois, of the Ravel Family—Toulouse, France, Dec. —, 1880.
Reichman, Fritz, treasurer of Millet's Opera-house—Austin, Texas, Dec. 25, 1880.
Redford, John D., negro minstrel—Richmond, Va., Jan. 16.
Rowe, Bertha, serio-comic—New York City, March 30.
Rogers, John S., manager—drowned in the Missouri River, April 2.
Ramsey, Stacey, bass-singer (colored)—Chicago, Ill., July 24.
Rogers, Tim, variety performer—Baltimore, Md., Aug. 15.
Ridgeway, Alice, variety—St. Louis, Mo., Aug. 20.
Rudolph, W. Jackson, minstrel and actor—Philadelphia, Pa., Sept. 5.
Rivolti, Eugene (Peter Josslein), gymnast—Troy, N. Y., Sept. 8.
Ryan, John (Tallada and Ryan), variety, killed by a railroad train—near Shelbyville, Ind., Oct. 13.
Roome, Andrew W., banjoist—New York City, Nov. 14.
Ryan, Con. (Thos. H. O'Brien), Irish comedian—Chicago, Ill., Dec. 7.
Rankin, Rit S., of three Rankins, variety—Columbus, O., Dec. 11.
Sherman, Arthur B., negro minstrel—New York City, Dec. 25, 1880.
Sargent, Epes, dramatic author—Boston, Mass., Dec. 30, 1880.
Stead, Emma, actress—St. Louis, Mo., Jan. 7.
Scallon, Joseph, property-man—New York City, Jan. 8.
Selwyn, Alfred, actor—Chicago, Ill., Jan. 17.
Slatter, Lewis, negro minstrel—New York City, Jan. 20.
Sothern, E. A., actor—London, Eng., Jan. 20.
Salisbury, G. R., actor and business-manager—Chicago, Ill., Jan. 27.
Selden, Theresa, actress—San Francisco, Cal., Jan. 28.
Slate, Harry, circus and variety—New York City, Feb. 5.
Sherlock, James, theatrical manager—Detroit, Mich., March 20.
Salcedo, Juan E., cornet player—Brooklyn, L. I., April 4.
Spriggs, Harry, negro comedian—St. Paul, Minn., April 6.
Selwyn, Blanche, character-vocalist—Boston, Mass., April 8.
Starr, Susie, dancer—Baltimore, Md., May 5.
Schwan, Frederick J., German actor—New York City, Aug. 6.
Swadley, David F., specialty performer—St. Louis, Mo., Aug. 19.
Sefton, Joseph O., actor—Detroit, Mich., Sept. 5.
Sylvester, A. D., circus—Philadelphia, Pa., Sept. 5.
Sheldon, Harry, juggler—Bridgewater, Mass., Sept. 27.
Schlies, F., violinist—Nashville, Tenn., Oct. 14.
Sheridan, Wm. T., song-and-dance—Cincinnati, O., Nov. 3.
Sternes, Mat, variety-manager—Troy, N. Y., Nov. 5.
Snyder, Jesse, stage-carpenter—San Francisco, Cal., Nov. 7.
Sanford, James W., harlequin—New York City, Nov. 17.
Sloan, Mrs. John (Mrs. Wm. Lindsay)—New York City, Nov. 21.
Steebler, Charles, musician—Baltimore, Md., Dec. 7.
Tower, Wm. C., tenor vocalist—Boston, April 13.
Thompson, C. T., variety stage-manager, shot—Joplin, Mo., June 6.
Thorne Sr., Mrs. C. R., actress—Cornwall-on-Hudson, N. Y., June 20.
Taylor, Walter M., candy-butcher—North Vernon, Ind., July 13.
Tryon, Thomas H., treasurer—New York City, Aug. 10.
Thompson, Harry P., actor—San Francisco, Cal., Sept. 2.
Tallada, — (Tallada and Ryan), variety, killed by a railroad-train—near Shelbyville, Ind., Oct. 13.
Vinson, James H., actor and stage-manager—New York City, Nov. 21.
Willard, J. S., banjoist and comic vocalist—Key West, Fla., Jan. 27.
Wetherill, Charles R., retired actor—Philadelphia, Pa., Feb. 5.
Whiting, David, actor—Deerfield, N. H., Feb. 27.
Willis, Lewis, equestrian—Zanesville, O., March 20.
Wood, Aggie, actress—New York City, July 17.
Wyman, Prof. John, magician—Burlington, N. J., July 31.
Willis, Oscar, variety performer—Bismarck, D. T., Aug. 19.
Wright, Malden, comedian—Gloucester, Mass., Sept. 5.
Walling, David W., variety—Washington, D. C., Oct. 11.
Whicher, F. J., actor and manager—St. Paul, Minn., about Nov. 10.
Wesner, Lizzie, dancer—Philadelphia, Pa., Nov. 12.
Whiteneck, W. H., business-manager—Auburn, N. Y., Nov. 29.
Walton, W. J. ("Punch"), variety—Montreal, P. Q., Dec. 8.
Woods, Beach, circus performer—Sing Sing, N. Y., Dec. 21.

IN FOREIGN LANDS, SO FAR AS THEY HAVE COME TO OUR NOTICE.

Anson, John Wm., actor and manager—London, Eng., Feb. 6.
Auriol, clown—Paris, France, Aug. 29.
Aniselli, Gaetano, circus-manager—St. Petersburg, Russia, Oct. 16.
Austin, Jesse, circus—Forest of Dean, Eng., Nov. 6.
Beaumaine, Felix, song-writer—Paris, France, Dec., 1880.
Banks, Walter, actor—Stockton, Eng., Jan. 24.
Bussine, M., retired operatic artist—Paris, France, Jan. —.
Bellair, Mary Ann (Mrs. Collie), actress—London, Eng., March 14.
Brown, Taylor, colored minstrel—Melbourne, Australia, March —.
Bedford, Wm. R., actor—Brighton, Eng., June 3.
Bertholet, theatrical manager—Paris, France, June 16.
Bolini, Signor, operatic baritone—at sea *en route* from Central America to San Francisco, June —.
Brown, G. H., leader of orchestra—Preston, Eng., Oct. 23.
Bell, Richard, circus proprietor—Kimberley, South Africa.
Cooper, Henry C., musician—Glasgow, Scotland, Jan. 26.
Colville, Florence (Mrs. Hoskins), actress—Collingwood, Aus., Jan. 27.
Chenoworth, Miss Emily, pantomimist—London, Eng., Feb. 3.
Coppin, Fred. J., leader of orchestra—Melbourne, Australia, April 27.
Christoff, George, tight-rope artist—London, Eng., June 13.
Collett, O., proprietor of a portable theatre—Lumley, Eng., Sept. 7.
Carville, Frederick, actor—London, Eng., Oct. 2.
Chaplin, George, stage-manager—Leeds, Eng., Oct. 21.
Coveney, Mr., actor—Kingsland, Eng., Oct 24.
Corsa, Pietro, dramatic author—Rome, Italy, —.
Dawson, Geo., scenic-artist—London, Eng., Jan. 23.
De Ghyka, Mlle., circus-rider—Paris, France, May 9.
Dillon, Charles, actor—Hawick, Eng., June 24.
Delille, Mme., actress—Paris, France, Sept. —.
De Glimes, J. B. J., professor of vocal art—Brussels, Belgium, Nov. 4.
Eyland, Henry, musical composer—Dudley, Eng., Jan. 17.
Everett, George, actor—London, Eng., April 27.
Emery, Samuel A., comedian—London, Eng., July 19.
Evans, Eliza Jane, actress—London, Eng., Sept. —.
Elliott, Charles, acrobat—England, Oct. 4.
Evans, Frederick, actor—Bath, Eng., Oct. 15.
Freeman, Charles, variety manager—Edinburgh, Scotland, Feb. 23.
Fox, John S., actor—London, Eng., Oct. 15.
Griffiths, Robert, violinist—London, Eng., Feb. 19.
Giovannelli, Edward, theatrical manager—London, Eng., March 14.
Goodman, R., actor and scenic-artist—Glasgow, Scotland, June 6.
Grant, Wm. G., variety—London, Eng., Sept. 17.
Harrison, Mrs. Harriet, theatrical costumer—London, Eng., Jan. 16.
Hoggrett, Henry, acrobat—Newcastle, Eng., Feb. 22.
Hoffman, Oscar, of Chiarini's Circus—Batavia, Java, June 3.
Harmston, W., circus-manager—Salisbury, Eng., June 14.
Harding, Joseph, music-hall proprietor—Burslem, Eng., Aug. 31.
Height, Bob, negro comedian—Manchester, Eng., Sept. 8.
Hopkins, Richard, actor—London, Eng., Oct. 17.
Hilmar, Franz, musical composer—Prague —.
Johnson, Andy, boss-canvasman—Chiarini's Circus, Penang, —.
Jackson, Arthur Herbert, musical composer—London, Eng., Oct. —.
King, Charles, acting manager—York, Eng., Dec. 12.
Leslie, Henry, actor and manager—Paignton, Eng., March 4.
Laba, Paul, actor—Paris, France, May —.
Lee, Mrs. H. H., the mother of the well-known Lee Family of California, with Chiarini's Circus—Rangoon, British Burmah, May 10.
Leon, Dan, circus-performer—Rio de Janeiro, Brazil, May 28.
Leigh, Henry, actor—London, Eng., June —.
Lynham, William, lessee of Victoria Theatre, Staleybridge, Eng.—there, July 28.
Laroche, Fred, comic vocalist—Walworth, Eng., Aug. 13.
Lowande, Mrs. Martinho, circus—Havana, Cuba, Sept. 26.
Lauri, John, pantomimist—London, Eng., Sept. 27.
Lee, John, actor—Jersey, Eng., Oct. 5.
Lawrence, Robert, actor—Ballarat, Australia, Nov. 23, 1880.
Lyster, William S., operatic manager—Melbourne, Australia, Nov. 28.
Maskell, Geo. K., comedian—Greenock, Scotland, Jan. 28.
Mancel, Georges, dramatic author—Paris, France, February.
Martin, George William, musician—London, Eng., April 16.
Mills, James W., of Georgia Minstrels—Sydney, N. S. W., May 19.
Mayer, Charles, flute-player—London, Eng., July 12.
Mawry, M., trumpet-soloist at Grand Opera—Paris, France, Nov. —.
Maffitt, John, acrobat and gymnast—Melbourne, Australia, —.
Newcombe, Albert, theatrical manager—Plymouth, Eng., Jan. 28.
Oliver, Miss Pattie, actress—London, Eng., December, 1880.
Oxberry, Vincent W., acting-manager—Edinburgh, Scotland, Sept. 3.
O'Conner, Thomas, stage-manager—Dublin, Ireland, Oct. 21.
O'Brien, Mr., of Chiarini's Circus—Java.
Petit, Mme. Helen, actress—Paris, France, June 14.
Parry, John, comedian—Glasgow, Scotland, Nov. 18.
Robertson, Louisa (Mrs. C. Dorton), actress—Scarboro', Eng., Feb. 6.

Reidal, Adolphe, musical-director—West Hartlepool, Eng., March —.
Redpath, Wm. Seyton, actor, etc.—Glasgow, Scotland, April 27.
Ravel, Pierre Alfred, comedian—Paris, France, April —.
Reynold, Mlle. Zelie, actress—Paris, France, May 25.
Reynolds, James, clown—Sydney, N. S. W., —.
Rensche, Herr, low-comedian—Mondsee, Austrian Alps, Aug. 11.
Rendle, William E., theatrical lessee—Eastbourne, Eng., Sept. 3.
Stoyle, J. D., comedian—London, Eng., Dec. 31, 1883.
Solange, Mlle., retired actress—Paris, France, January.
Steel, Andy, of Chiarini's Circus—Maulmair, India, May 10.
Stewart, James, variety—Scarborough, Eng., Sept. 30.
Steller, Francesco, baritone—Milan, Italy, Nov. 30.
Stanley, Emma, character artist—Bayswater, Eng., Dec. 11.
Thompson, Wm., musician, Glasgow, Scotland, Dec. 27, 1880.
Tapping, Alfred, actor—London, Eng., Dec. 28, 1880.
Thornton, C., ex-proprietor Music Hall, Leeds, Eng.—there, Aug. 3.
Thirlwall, Annie, operatic vocalist—London, Eng., Oct. 19.
Usher, Miss Dora, actress—Ipswich, Eng., Jan. 25.
Vaughn, H., actor—London, Eng., May 30.
Vieuxtemps, Henri, violinist—Algiers, June 6.
Warner, C., tiger-tamer with Chiarini—Calcutta, India, Jan. 21.
Williams, Thos., showman—Manchester, Eng., Jan. 20.
Watts, Joseph A., musician—Manchester, Eng., Feb. 3.
Wharton, Mrs. C., actress—Dover, Eng., Feb. 12.
Weston, Clara, actress—Kennington, Eng., April —.
Wiseman, Emily (Mrs. John L. Hall)—Adelaide, Australia, April 26.
Walker, "Dr." W. Miller—Cwm Tylery, Wales, June 17.
White, Jack C., tiger-tamer with Chiarini—Anamerang, Aug. 6.
Wilton, J., proprietor Wilton's Music Hall—London, Eng., Aug. 25.
Watson, John B., comedian—Spennymoor, Eng., Nov. 8.
Zeno (Francis Edward Cook), gymnast—Hull, Eng., Sept. 10.

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LADIES' LIST.

Adams, Hattie (variety "biz")
Anderson, Mary
Austin, Blanche
Belgarde, Adele (of Banker's Daughter Co.)
Bellinger, Allie
Benton, Mrs. K. A.
Clark, Jennie (ofComley-Barton Co.)
Carroll, Rita (of Comley-Barton Co.)
Clifton, Aggie 3c.
DeRock, Elfie
Dumont, Ona
Etta, Mlle. (of Tony Denier's Co.)
Edwards, Lou (of Miller's New Theatre)
Ermonds, Julia
Franklin, Lu (late of Grand Cent. Thea., Troy)
Forbes, Mrs. Rose (soubrette)
Grinnell, Mrs. A.
Grayson, Ada
Hall, Lillie
Hart, Mrs. Gussie (of The Harts)
Herbert, Emilie (late of Waldman's)
Krause, Mrs. Bertha Erixon
Lauretta, Mlle.
Lynn, Lotta
Lucille, Fannie
Lorne, Aurora
Lavely, Madam (of Blitz's Show)
Mills, Nettie
Mendel, Mrs. Leonie
Martelle, Josie (vocalist)
Morgan, Jennie (of Kendall's Co.)
Mills, Jennie
Morrissey, Mrs. Maude
Marston, Mrs. Clara
Mead, Jennie
May, Lu-lu (song-and-dance)
Markham, Pauline
Murria, Louie (of Emmett's Co.)
Morris, Miss S. T. or I T.
Minnetta, Mlle. (ironjaw "biz")
McClane, Grace
Manley, Lou
Mitchell, Kittie
Maxwell, Mrs. Clara
Melrose, Julia (of Melrose Sisters)
Morris, Hattie
Norwood, Marian L.
Nutt, Mrs. Commodore
Palmer, Daisie
Ross, Emma
Stoner, May
Stearns, L. Minnie 9c.
Selbini, Nellie
Swain, Mrs. Carrie
Sheehan, Mrs. Alice
Turner, Sadie
Travis, Aurora Lorne
Thomas, Mrs. Allen
Verne, Emma
Verne, Emma
Wesner, Ella
Weathersby, Eliza
Weathersby, Jennie

GENTLEMENS' LIST.

Alfredo, L. & E.
Ashby, Joseph (English post-mark)
Ashton, W. (of Howorth's Hibernica)
Ainslie, John E.
Arnold, C. (K. Putnam's manager)
Ames, Emile
Aubrey, Robert
Bush, Irwin T.
Booker, G. A.
Barnes or Burns, Charles O.
Barbour, G.(of Mastodon Minstrels)
Burton, W. (of Johnson & Burton)
Bigelow, C. (of Corinne Merry Makers)
Baker, D. (of Baker & Lee)
Bristol, W. H.
Burgess, Cool
Belknap, (of B. W. P. & W.'s Minst.)
Banks, W. (of Howorth's Hibernica)
Burgess, Joe & Annie
Breyer, W. (of Enoch Arden Co.)
Bowles, Frank
Barnum, Bailey & Co.
Broderick, Robert
Berk, John
Bowles, Frank
Blanchard, Harry (vocalist)
Barnum's Agent, P. T.
Coup, W. C. (2)
Cone, S. (Claxton's Agent)
Cooper & Jackson
Carner, J. W.
Cole, W. W.
Corna, Antonio(clarionet)
Carrs, The Three
Crimmins, S. (of Haverly's Mastodons)
Crum, W. C.
Corbyn, Sheridan
Clarke, Harry
Clark, G. (late of Forepaugh's Circus
Dunn, E. J. (of Gem Thea., Bradford)
Davis, Alexander(ventriloquist)
Davis, Charles L.(manager)
Dutton, William
Dixon, Ormiston
Durox, John
Duffy, Edward S.
Donnelly & Drew
Donally, T. (of Heywood's Minst.)
Edwards, F. P.
Ferandy, Wallace
Farron, T. J.
Fredericks, C. (of The ThreeRuss Athletes)
Fursman, George W.
Fairweather, F. H.3c.
Frazier, Robert
Forbar, Mons.
Fox, E. (of B. W. P. & W.'s Minst.)
Foster, John W.
Forepaugh, Adam
Fenton, J. C.
"Gift-Show" (3)
Graham, Harry D. (manager)
Gibson, J. (of Gibson& Hamlin)
Gale, P. (of theAmerican Four)
Grover, B. H. (agent)
"George"
Gale, Thomas F.
Gulick, J. (p. o. mark, Oxford, Eng.)
Garnella, Bob
Gooding, Ed.
Gale, George
Golden, Thomas
Glidden, Charles
Gorman, J. (of Harry Mack's Co.)
Gaylord, Joe
Hill, George A.
Haley, — (of Haley & Mullen)
Hamilton, Wiley
Hill, George H.
Hardy, E. (Whitmore & Clark's Manager)
Heywood, J. (of Heywood's Serenaders)
Hicks, C. B.
Hall, M. H. (of Heywood's Mastodons)
Herne, J. A. (late of Opera Ho., Lexington)
Hegger, W.(of Coup's Circus)
Howe, Den & Ella
Harris, C. (of Harris & Woods)
Hillyer, Seldon M.
Hill, George A.
Henderson, Lon
Hayden, W.(ofKeene's Co.)
Harman, J. (magician)
Hodgden, S. K.
Hall, George W.
Herbert, F.(of Herbert Brothers)
Herne & Roscoe
Haward, Charles L.
Haas, Isaac H.
Jones, Frank
Jones, Arnold
Jennings, Frank H.
Joardan, Frank B.
Jarrett, H. C.
Kelly, C. (of Pullman & Co.'s Circus)
Knight, George S.
King, Frank J. (postmark, Bilston, Eng.)
Kearney, James
Kimball, Bert (ventriloquist)
Lamkins, Harry G.
Lacardo, Signor
Leland, Matt
Leacock, G. (of Keene's Co.)
Lang, Samuel
Leavitt, Abe
Lockhart, — (illusionist)
Lord, C. (of Fun on the Bristol Co.)
Lang, Ned(late ofChicago)
Leopold, Henry
Lewis, J. E. (of Alvin Joslin Co.)
Lorella, T. A.
Langley, E. D.
Lahaie, Albert
Lavely, Mons. (of Stowe's Circus)
Lang, William (of Mott & Lang)
Mara, Frank
Middaugh, T. D.
Monroe, Frank
Mullay, John C.
McGlone & Lacy (2)
Manager Corinne Merry-Makers
Middleton, George
Murray & Murphy
Maxwell, Barry
Morrison, Louis
Mills, Harry
Moore, Charles R.
Murray, Jr., John H. (circus)
Mottley, John J. 16c.
Morton, Frank (ventriloquist)
McIntosh, Thomas
Master Frank
Murray, Thomas E.
McCarthy, Charles (Chinese "biz")
Myers, Harry J.
"Musicus"
Mordaunt, Frank
Macready, J. J.
McCarthy, C. (of Forepaugh's Circus)
Mansfield, E. M.
Mauritius, W.
Maxwell, B. (of N. O. Minstrels)
McKee, Frank
Night, Fred
Norris, W. F. (musician)
Nathans, John
Norton, Nick
Nulty, B.
Owens, John E.
Ogden, J. E.
Orrin Brothers "Professor"
Powers, Jen
Paul, W. A.
Pennell, Richard A.
Parker, Professor Harry
Page, S. F. or L. F.
Pierce, Frank
Pullman, Hamilton & Co.
Palmer, Tynsdale
Ringler, Add
Recker, E. A.
Reynolds, Joseph (agent)
Ross, Chas. (with Hilliard & Demott)
Reynolds & Arnold
Ralleston, H. Edwin
Ronaldo, —
Reese, Charles & Jennie
Roadman, T. S.
Ronaldo, — (man-serpent)
Reynolds, Guss
Robinson, William
Ringlers, The
Rice, Col. J. H.
Ryans, The
Rignold, William
Rowe, Dick (of B. W. P. & W.'s Minst.)
Reas, Coomer (circus "biz")
Richards, George
Sullivan, E. S. (manager)
Scheparde, George H.
Sutter or Sutton, Geo. (musician)
Sackett, Ed. (of Barnum & Co.'s Circus)
Smith, Waldron, Cronin & Martin
Stoneleach, Howard
Spaulding, W. P.
St. Elmo, Switzer
Sawyears, A. D.
Stevens, W. O'Dale
Stanley, C. (of Baird's Minstrels)
Scott, William (banjoist)
Scoot, Harry (comedian)
Searles, J. (of N. Y. Minstrels)
Stone, Will D. (comedian)
Stock, George G.
Sivalls, Charles T.
Shelby, J. M.
Stuart, Glenn (manager)
Turner, G. (late of Girard Bros.)
Talbott, Harry
Turner, G. (of Leavitt's Minst.)
Tiernan, James "T. J. P."
Tenbrook, James
Turnour, Jules
Thornton, James H.
The Four Eccentrics
Thompson, Frank
Turner & Phillips
Titus, B. F.
Thompson, John (of Around the World Co.)
Vampier, Jean
Victorelli, Mr.
Varney not Varry, Edwin
Weston, Horace
Wall, Horace
Wren, Fred R.
Wardell, Frank (fireking)
Weegar, Fred
Wade, W. (of Wade & McCarty)
Wallace, Prof. (of Hague's Minstrels)
Wendell, Gus
Wagner, Cal
Welby, Jake
Wintzinger, Joe
Weeks, George R.
"Yankee Bill" (of Buffalo Bill's Co.)
Young, Charles W.
Zalto, D. M.

For letters received on Tuesday see another page.

ANSWERS TO CORRESPONDENTS.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

C. RICHARDS, whose address is Post-office, Winnipeg, Manitoba, wishes to learn the whereabouts of his sisters—Pauline and Bell Richards and Mrs. Duffield. The last married after coming to this country with the others, five or six years ago. They were professionals. He is a soldier, and meanwhile has been on the Cape of Good Hope.

A. G., Navy Department.—We answered you when you wrote originally, told you that the lady herself was the only person we knew of who could answer the question positively, and requested you to name about the time or place in which she is alleged to have played the role so that we might make a search for the matter without having to ask her one question.

F. H. T., Philadelphia.—1. We do not furnish addresses of professionals. 2. Either address him in care of THE CLIPPER post-office or ascertain his whereabouts by reading our amusement pages from week to week.

P. O. Box 333, Poughkeepsie.—1. You win. 2. There used to be a Chatham Theatre on the right-hand side of Chatham street, this city, going towards the City Hall. 3. It was in operation in the years named by you, as well as in some others.

J. A. M., Brooklyn.—The stage of the Bowery Theatre, now called the Thalia Theatre, is the largest in this country, assuming that the whole of it is brought into requisition, which has not been the case within years, probably.

L. M., San Francisco.—1. There are no such dancing-schools in this city. 2. You had better go into the variety business and learn gradually and professionally.

H. M. P., New Haven.—Address Ed. James, whose card see.

JAMES AND GEORGE, Baltimore.—1. Lotta, we believe, is of English descent. She was born in this city. 2. She made her first appearance on the stage in California, when a child, and as as singer. 3. Endeavor to get a position in a subordinate capacity in some theatre.

O. C., Del Rio.—1. Annie Louise Cary was born in Wayne, Maine. 2. Began her public career about 1859, as a concert-singer. About the close of 1867 she began her operatic career. 3. No answers by mail.

R. H. N., Chicago.—1. Just step into a daily newspaper office in your city, and by a reference to the files you can ascertain that; or inquire at one or two of the leading theatres there. This will save us a search. 2. See regular column of answers.

H. M. S., Duke Centre.—1. Leon's voice runs into the falsetto in singing, and gives him a high register. We do not know its exact compass. 2. He has played speaking and singing parts in operatic and other burlesques.

M. L. R., Concord.—Tom Pastor had a theatre at 585 Broadway, opposite the Metropolitan Hotel, from the Autumn of 1875 to the close of the season of 1880-81. He has had no theatre in the Bowery since the Spring of 1875.

C. H. R., National Home.—Frost R. Lenen, who was leader of the band for W. W. Cole's Circus last season, writes us, in answer to your request, that his permanent address is Lockbox 399, Clinton, Ill.

B. F. O., Warren.—Our business columns contain the cards of different people who deal in those goods—Dazian, Peck & Snyder, Shamaon, Miller & Crane. Address them, stating your wants.

R. M. D., New Haven.—Xylophones are made by W. Hobbe, 835 Cherry street, and M. Lenzburg, 1,010 Sansom street, both Philadelphia.

T. W. P.—The Herrmann who has been performing in this country for some years past is not the wizard of that name who first came here. The two are relatives, however.

J. W. M.—Lester Wallack is about sixty-two years old.

ED. H., Chester.—1. Miss Effie Ellsler is with the "Hazel Kirke" Combination, No. 1. 2. You must watch our amusement pages for that. 3. It is our wish that they be not published.

R. P. B., Scranton.—1. We have never heard that he has any name but J. K. Emmet. 2. He is a native-born American. 3. His age is about 41 years. 4. No answers by mail.

GUITAR, Richmond.—In our business pages you will find the cards of several parties interested in guitars and banjos, some of whom publish instruction books.

TWO BAD MEN.—It is against our rule to give the ages of actresses; State your bet. We may be able to decide it without giving the lady's age.

C. B. G., Mt. Pleasant.—1. The Windsor Theatre seats more than any other theatre in this country. 2. The Philadelphia Academy of Music seats more than any other opera house.

E. B. K., Lafayette.—"Fron Fron" was first played in this country on Feb. 15, 1870.

M. R., Battle Creek; CLAUDE, and TWO BAD MEN.—Replies to your questions will be found among answers on another page.

NO SIGNATURE, Peabody.—It is very likely that there is somewhere. There have been a half-million plays, with a million titles.

J. E. S. J. F., Baltimore.—The better would be to advertise in our business columns for what you want.

P. C., Nevada.—1. Neither girl is on the stage. 2. Adelaide Nixon is dead. 3. Shall endeavor to answer next week as to King.

D. D., Pittson.—Write to *Prof.* Carl Meyers, Mohawk, N. Y., who can furnish you with balloons.

INTERESTED.—We shall endeavor to hunt the matter up in time for our next issue.

E. F., New Orleans.—We do not furnish addresses or whereabouts of professionals.

C. A. R.—Address Ed. James, whose card see. No doubt he can get that recitation for you.

SOME DAY.

WRITTEN AND COMPOSED FOR THE NEW YORK CLIPPER.

Words by WILLIAM E. TODD. Music by AUGUST KESSELS.

[*Copyrighted, 1881, by* FRANK QUEEN.]

Andante.
1. Some day, when the ros - es
mf
p
fade And van-ish from your cheek, When those who praise your beau - ty
now Your name re - fuse to speak:..... You'll think of how... we
part - ed, And those tears you now re - strain..... Will flow in vain from
those dark eyes To call me back a-gain; Will flow in vain from those dark eyes To
mf
call me back a - gain.....
p
p
cres.
dim.

2. Some day, when the cold north-wind
Will pile the snow-drifts high,
And echo through the cheerless halls
Like some lost spirit's sigh,
A feeling then of sad unrest
Your senses will enchain,
And Mem'ry, bursting Will's rude bonds,
Will call me back again.

3. Some day, when the sable plumes
Of Death's dark porter nod,
To guide me to my resting-place
Beneath the damp, cold sod,
Remorse for all that's past will come—
Regret for your disdain—
And I'll forgive you, love, but that
Won't call me back again.

INTRODUCTORY.

TUESDAY, Jan. 3, 1882.

DEAR FRIENDS.—On this, the opening of another year, we greet you; and wish you all the good and all the happiness and prosperity that can be crowded into the passing twelve months. May you be shielded and protected from scolding wives and screeching children; may you be delivered from inspired cranks and all manner of evildoers; may your measure of glory and love be filled to the brim; and may your joy be all that the truly brave and virtuous are entitled to. And when you shall have attained to the allotted years of man, may you be able to look back with satisfaction, fearing no evil like that which befell Mr. Lot's wife, but rather feeling a happy pride in the consciousness of having well performed your part in the every-day drama of life; so that when you reach the river of death you may walk over rough-shod, and stand on the other side of Jordan with your coat off and your sleeves rolled up, ready and willing to do the work prepared for you beyond the flowing waters of the peaceful Zuyder Zee.....Ever since the dawn of the New Year we have been industriously engaged in turning over new leaves—of a new book, "Crumbs of Comfort for Sinful Souls," kindly presented to us by Mrs. Calhoney, the lady who has the contract for furnishing us with board and lodging. Were she to furnish these high-contracting boarders with crumbs of fresh bread for hungry souls, she would find her reward in the thanks of the meek and lowly ones who sit at her festive board and utter anathemas upon her vile and insipid provender.....Making the last of our calls at five o'clock this morning, we do not feel in the mood for creating mirth-provoking food for our invaluable readers. Balmy sleep is almost a stranger to us; yet, as the boy said when he went into the cellar for a scuttle of coal, "Still must I on." Were we to attempt to recount even a small number of the incidents which fell under our notice as we marched on from house to house, the recital would be listened to with many reasons for suspicion. When we entered the residence of one of our old minstrel friends we paralyzed 'em hard by saying: "Why should this house be a pleasant place of call for innocent, prattling childhood? Because it is here that they spare the Birch." At another place, the home of a favored manager, we crawled all over the assembled multitude by singing a comic song. We seemed to have made a mistake, however, for one of the guests said: "You should hear *Tony* sing that!" We got away in as good order as it was possible for us to do; but still it was a failure. We next visited Campanini the tenor. We smote 'em heavily by merely remarking: "I'm glad to see such a pleasant company campin' in a house like this." We could hear 'em roaring at this sally after we had traveled several blocks away. We spent a few minutes with Mons. La Thorne over in Bleecker street. "Good-day, ladies," was our salutation. And, turning, we saw the gentleman of the house, and we mildly remarked: "But there is no rose without its Thorne." Amid the enthusiasm which followed this clever little thing, we quietly passed out like a man who has performed a good deed. We next wended our footsteps to the temporary abode of Fanny Davenport, and as we were ushered into the parlor we exclaimed: "So foul and fair a day I have not seen." Approaching the divine Fanny, we said: "All hail, Lady Macbeth, who shall be Queen hereafter!" Without the quiver of a muscle, or the tremor of her rising gorge, she exclaimed: "Out! damned spot!" The assemblage, to a man, turned down their thumbs at us, and, amid the deep muttering of the three witches, we so departed. We did a nice thing at Kate Claxton's. For this occasion we rigged ourselves in a garb of threads and patches, and, forcing ourself into the presence of the lady and her guests, we said, in very pitiful tones: "I am blind!" It took like wildfire, and many a ten-cent piece was dropped into our outstretched hat. We were then taken into the kitchen, where some cold meat and coffee were given us. A half hour later we returned, clothed in a new suit of broadcloth and yellow kids. When we inquired of the fair Kate if she had been called upon by a blind man that day, they tumbled to it at once, and we became the hero of the hour. We next made a call upon Sam Hague and his lovely wife, and here it was that we fell into error; for, immediately after passing the compliments of the season, we thoughtlessly offered to sing a sentimental ballad. The room was a jam, a current jam, so to speak; and when we had concluded the song entitled "Lord Lovell and Lady Nancy Bell" there was such an outburst of scorn and derision as induced us to ask the cause of such hilarity. When, in reply, they told us that the best ballad-singers in Mr. Hague's excellent company were present we slunk away like one who, knowing his rights, dare not maintain 'em. We were about to say some pretty things to Mrs. Hague, but the company thought we had better not, and so we made our exit to the slow music of tin horns, penny trumpets and horse-fiddles. When we sought the sylvan shades where Patti once held forth we were told that she was not receiving that day. We remonstrated, and endeavored to *force* our way in; but when the attendants assured us that she had been obliged to "Go West!" we refrained. It was our intention to have warbled for Adelina that soul-thrilling love-song, "Then You'll Remember Me," written and composed expressly for this occasion. We waltzed over to see Mary Anderson; but Mr. Griffin, her father on her mother's side, thought we had better defer the interview until some other evening. This looked as if we were not wanted, and, although we repeatedly told him who we were, he failed to catch the drift of our remarks, and we drifted away like an electric-eel. We met with better success when we sought the presence of sweet Annie Pixley. She received us with open arms. *He* was absent. We told her that we would like to read her an address prepared for her and her only. Said M'liss, said she: "Go on with the show." Whereupon the crowd closed around us and we began this tender little offering to

GENTLE ANNIE.

I.

The orb of day rose in the East,
Because it had no option;
But thou, M'liss, cometh from the West,
The land of thy adoption.
What though the Sierras intervene
'Twixt me and Annie Pixley,
I'd climb the mountain's rugged heights,
O gentle child of Mixley.*

II.

Should earth against my soul engage,
And fiery darts be hurled,†
For thee I'd face a frowning foe,
Child of the Western World;
With thee I'd fly the clouds among,
With thee I'd swim the Gulford,‡
Were it not for fear of 'tother one,
Thy husband, Mrs. Fulford.

III.

May each new year bring thee surcease
From anguish, toil and trouble,
And opposition from thee pass
Like drifting, worthless bubble.
O, Mrs. Fulford, *nee* M'liss,
Rose-colored be thy li fe;§
Loved of me heart, O Annie dear,
Brave Mr. Fulford's wi fe!

* This is a poetic license, merely.

† You may imagine that you have read something like this before, but you're wrong. We wrote it all.

‡ This is another delusion—there is no such place.

§ You may object to this form of rhyme, but, when you come to notice its novelty and originality, you will, no doubt, commend us for the innovation.

Once "over the river," we proceeded to the residences of Brothers Talmage and Beecher. Both of them seemed to be in a fog regarding our pedigree; but when they learned that we were the original projectors of Talmage's Tabernacle of Wonders, and of Beecher's Church of Curiosities, they fairly cried with joy. At each house we sang a "Song of the Times," and recited "The Charge of the Six Hundred." They had never heard anything like it before, and Talmage howled and frothed at the mouth like a mad dog when we carried the doomed band right into the jaws of death at the charge of Balaklava. Beecher wanted us to recite it again, which we did amid the unbroken silence of the tomb. We recite this thing very nicely, indeed; and as there is no charge for the "Charge of the Six Hundred," the churches and Christian associations profit greatly by our liberality and kindness. Beecher sang "Down in a Coal Mine," the company joining in the chorus, and Talmage did some rare work in his ground and lofty tumbling; and while he was doing his double somersault from shoulder to shoulder we took our leave, heading for the house of Sinn, the genial manager of the Park Theatre, but on being advised that they were without Sinn over there we left our blessing, and took a short cut over the East River by walking the plank on the Brooklyn bridge, reaching home, as we said, at five o'clock in the morning, etc.....The boy who stood on the burning deck, his baggage checked for Troy, has been despoiled of his things, a mean landlord seizing them for board. The boy turns out to be a juvenile actor who got left.....So popular has become the instrument, we are told that, in receiving calls on New-Year's Day, several of our Fifth-avenue belles played the banjo for the entertainment of their guests. This shows that the elite of society are not all lost to the soothing influences of music. .....We regret to say that Our Jim's New-Year's-day callists created a good deal of trouble, several of the houses designated having been obliged to close up for repairs before the day was half spent.....The weather was so disagreeable last week that on several nights you couldn't tell whether you were at the theatre or taking part in a prayer-meeting, the conditions inside being so uncheerful and saddening.

When the weather was fair, managers looked as if they had hit a prize in a lottery.....We forgot to tell you that when we called upon Mapleson's Opera Troupe on New Year's Day there was a gentleman present who, more than all the others, enlisted our attention, and so we carelessly sauntered up to him. "Happy New Year!" was our salutation. "Yes," said he in reply. "Do you know what I have been thinking of since I saw and heard you here?" we queried. "No," said he. "You should have been born a girl," was our strange response. "Why so?" he interrogated. "Because you're such a gay lassie!" And while the assemblage was roaring itself hoarse over this trifle, we donned our ulster and before the enthusiastic people could unharness the horses from our coupe, so that they, the people, could draw us in triumph through the streets, we had boarded our conveyance, and in two seconds were driving at a furious pace to the residence of President Arthur in Lexington avenue.....At the auction sale of places for the opening night of Wallack's new theatre, we were about to bid two thousand dollars for a private box, when a gentleman stepped up to us and said: "Please don't run the price up on that box; I desire to secure it for Wm. H. Vanderbilt." As Bill and ourselves are old friends, we obliged him so far as to withdraw from the contest, and let him have the box on his bid of three hundred dollars. These things may sound strange to you, but you would do well to believe them. We subsequently purchased a single seat for a dollar and a half from a speculator who found himself stuck.....Clara Louise Kellogg has been married so many times, on paper, that we have rather lost faith in the multitudinosity (original and copyrighted) of her matrimonial alliances. Nevertheless, it really appears that this latest rumor is going to turn out and mean something—that is, to mean a wedding. Clara is surely old enough—we speak respectfully, remember—to marry in first-class style; and with the wit she possesses, and the Whitney she is to gain, her nuptials must verily be harmonious.

A NOTE STRUCK FOR CLARA.

And so, at last, fair Clara
Has found a heart to share her
Unfathomed maiden love!
Though hard 'twill be to spare her,
Still freely we declare her
Well fitted for a dove!
Nor could we always ask her
A nightingale to be,
When gales at night oft tax her
Powers seriously
And as for lucky Whitney,
With Kellogg for a bride,
His wit will be considered
As hereafter Clara-fied!*

* Clarified means refined—as the refined reader will at once perceive.

.....We never heard of anything so despicably mean as this: Miss Bessie Justice, of Gus Williams' Company, was robbed while standing at the stage-door of Macauley's Theatre, Louisville, Ky., on the evening of Monday, Dec. 26. Seeing that Justice is supposed to be blind, this was taking a contemptible advantage of her. And yet, blind or not, Miss Justice subsequently identified the guilty parties, who will not be likely to miss justice this time. [This is all true, vouched for by one who knows Howe it is himself.]

CITY SUMMARY.

IN COURT.—Some time ago an engagement was made for the Kate Claxton Combination to play for a brief term in the Windsor Theatre, Boston, Mass., commencing Jan. 2. Since that time Miss Claxton notified John A. Stevens that she would not fulfill the engagement, because it had been misrepresented to her, by Mr. Stevens' agent at the time of making the contract, that J. K. Emmet, Aldrich and Parsloe, and the Madison-square Theatre Company were to play there this season. Mr. Stevens began a suit against Miss Claxton in the Superior Court, Dec. 30, asking for an injunction restraining the defendant from playing at any other theatre than the Windsor in Boston. After hearing argument, Judge Russell granted an injunction so far as New York was concerned, but stated that he could not compel a specific performance of the contract to play in Boston. The matter was subsequently compromised, Miss Claxton agreeing to fill the time in Boston and John A. Stevens to fill the dates in the New England circuit contracted for by Miss Claxton during the same week.

KATE CLAXTON and combination closed their season in Booth's Theatre Dec. 31, having played "The Two Orphans" to good business throughout the week.

THE HANLON-LEES ended their long season in this city Dec. 31, when they concluded a two weeks' engagement in Niblo's Garden.

ANNIE PIXLEY and her supporting company took leave Dec. 31 of their metropolitan friends, who have assembled in goodly numbers during the past two weeks in the Grand Opera-house to witness "M'liss."

"LIONETTE," announced as Alex. Dumas' most successful play, is to be produced in Haverly's Fifth-avenue Theatre Jan. 6, for Fanny Davenport's benefit. The piece is "The Princess of Bagdad," originally produced at the Theatre Francais, Paris, Jan. 31, 1881, and the name of the heroine in that piece is Lionnette De Hun.

THE COMLEY-BARTON COMPANY are to reproduce "Mme. Favart," with Catherine Lewis, John Howson and others in the cast, at Haverly's Fifth-avenue Theatre Jan. 9.

HARRY ST. MAUR, an English actor of repute, made his American debut in the Bijou Opera-house, Dec. 29, playing in an original comedietta, said to have been then played for the first time on any stage, entitled "The Reading of a Tragedy," for the benefit of Selina Dolaro.

HARRY COURTAINE and wife arrived during the past week, their engagement with Steele Mackaye having expired. They do not join the Union-square Theatre Company, as has been reported.

MAURICE DE FRECE'S dramatic, variety and musical agency has been removed to 136 Bowery, this city, where he occupies more spacious offices. See card.

THE AUCTION SALE of seats for the opening performance of Wallack's New Theatre, postponed from Dec. 31 to Jan. 4, took place in the Turf-club Theatre, night of Dec. 29, having also been postponed from the previous evening. John H. Draper the auctioneer announced to the good-sized audience present that he would commence the sale with the private boxes, of which there are eight; but only five were to be sold, because Mr. Wallack had selected B as his own box, F has been tendered to President Arthur, and E by Theodore Moss. The first box offered was A, which started at $25 and was sold for $300 to Frank B. Osborne. Box C started at $50, and was secured by F. C. Fellows for $100. T. B. Musgrave got box D for $130, William R. Travers box G for $250, and Charles J. Osborne box H for $300. A B E and F are on a level with the stage, and the others are above them. The highest prices realized for parquet-seats were $16 each, and the lowest for seats in the back row—8—was $4. The prices in the balcony ranged from $11.50 to $3. Mr. Tyson, who sells tickets in hotels, secured a good number of eligible seats, and no doubt ticket-speculators imitated his example. The prices paid included admission to the theatre.

AT NIBLO'S GARDEN J. K. Emmet holds the stage this week with "Fritz in Ireland," and special mention is due to the fact that he is fulfilling his third engagement in this city without having meanwhile gone outside of it, shifting from one place to another, and filling three theatres alternately. The banner house in this city on the night of Jan. 2 was unquestionably at Niblo's, where the last reserved seat was sold at 8.30, and where standing-room had to be availed of freely. Emmet's company is the same as that he had at the Lyceum, and it speaks volumes for the popularity of the star that nothing more need be said as to his surroundings than that his box-office schedule has not convinced him that it is absolutely necessary as yet to make a change or two in the cast.

THE THEATRE COMIQUE had fat benches on the afternoon of "the day we celebrate" (Jan. 2) this year, and at night the attendance was good for New-Year's in Gotham, when to many a young fellow the theatre that is only on the next block becomes by night-time practically as far away as Sheridan was in his Winchester ride. As this is the last week of "The Major," who will break camp on Saturday night and vacate in favor of squatters, the few who have not seen him at all should not miss the final opportunities to take him in, while the many who have often enjoyed the sweet liquorice he dispenses to Amanda and others should renew the taste of it once more.

MISS MARY ANDERSON began an engagement at Booth's Theatre on the night of Jan. 2 in her familiar impersonation of Juliet, supported notably by J. B. Studley as Mercutio, William Harris as Romeo, R. L. Downing as the Friar and Mrs. M. A. Pennoyer as the Nurse. The audience was conspicuously good as to numbers, rather than great; and for so severely cold a night the lady was accorded a warm reception, emphasized by the handing-up of nine pieces of snugly nestling flowers. It is to be recorded that enthusiasm virtually stopped there, for the cold wave that advanced from stage to auditorium every time the vast curtain went up chilled many of the spectators so that silent admiration was all of which they were capable. The engagement is a promising one in the sense that, while Miss Anderson will confine herself to Juliet until Saturday next, on the afternoon of that day she will essay Galatea in "Pygmalion and Galatea," which Gilbertian spectacle has been so long out of sight and mind to New-Yorkers as to have become a novelty here. At night on Jan. 7 Miss Anderson will play Julia in "The Hunchback." Oliver Doud is managing the stage for her, and Dr. Hamilton Griffin is a stepfatherly commander-in-chief of all her dramatic forces.

SAM HAGUE'S BRITISH OPERATIC MINSTRELS, a company which has been one of the amusement attractions of Liverpool, Eng., for some years, made its first appearance in this city Jan. 2. The Casino held a fairly good audience in numbers, who were profuse with their applause, and marked this troupe of talented performers with success. In some respects they are a novelty in their differences from the usual minstrel routine or old-style performances. Twenty-eight of the company take part in the first section of the programme, seventeen in the familiar row, with two tambos and two bones at either end, and eleven in the orchestra, which is grouped behind the singers. In front of the interlocutor is a lyre-stand used to display the song-titles as they are sung. The first-part offers an excellent musical programme, and the music is the feature of the whole bill. There has not been a company here for years, going back to the time of the old Buckley troupe, which has offered a finer bill of musical numbers, or which has had more ability in its singers and musicians. This is their strong point, and one on which they will have to make their reputation here. The old-time jokes between interlocutor and endmen are done away with, and one song follows quickly after the other, each performer arising and advancing to the footlights preparatory to singing. One good point is the doing away with encores. The omission of jokes makes the first-part go along quietly, more in the style of a concert than a minstrel show, except for the mild fun put into it by the endmen, who wind up their comic songs with a dance, but make no attempt to imitate the darkey; they are all of them Irishmen in cork. It is hard to separate the singers, they are all up to such a high mark of excellence, unless it is to make a special note of the exceptional falsetto-soprano voice of W. C. Stoddart, the more than pleasing tenor ballad-singing of C. Rubens, and the fine baritone of C. Samuels. The instrumentalists under J. Carpenter's direction include six reed and brass, two harps, a double-bass, tympani and first-violin, and were always effective. The cadenzas for violin, cornet, flute, etc., show that they have some excellent solo material. The music cannot fail to be a delightful treat the way it is expressed by these capable musicians. The second-part was chiefly noticeable for some clever India-rubber acrobatic business and hat-spinning, Fred Dart's capital female impersonations, Fred Mathews' grotesque song-and-dance, and Prof. Wallace's imitations of birds, etc. There were several other acts, the entertainment winding up with a farcical sketch. The programme offers lots to interest, but it is more after the style of a concert and variety show combined. This may not be so funny as the old-time minstrels, but there is plenty of attraction in the musical features, and striking acts enough, in fact, to make Hague's Minstrels a success. The following is the bill: PART FIRST—Opening chorus, "Excelsior," Hague's Minstrels; baritone song, "The Scout," Cadenza clarionette, W. Clemens, J. R. O'Keefe; tenor ballad, "The Carrier Dove," C. Rubens; comic song, "Michael Murphy," Billy Richardson; baritone song, "The Isle that's Crowned with Shamrock," F. Baker, C. Samuels; soprano solo, "They Face," Cadenza cornet, G. Dodd, W. C. Stoddart; comic song, "The Old Harmonium," Ted Trainor; song, basso-cantante, "Oh, Hear the Wild Winds Blow," T. W. Warton; comic song, "Daughter Julia," H. Wheatley; contra-tenor ballad, "I Will be True to Thee," Cadenza violin, J. Carpenter, J. M. Wood; comic song, "Iroquois, or the English Derby," F. Mathews; tener ballad, "The Blue Alsatian Mountains," C. Garland; finale, operatic selections, Hague's Minstrels. PART SECOND—Wheatley and Trainor in their song-and-dance, introducing a sand-jig; the Wises in their act Fantastique; Prof. W. Woodhead, the European musical marvel, playing seven instruments at once; Fred Dart, the female impersonator; Fred Mathews in a song and grotesque dance, introducing contortions; Billy Richardson will speak; H. Wheatley in his champion clog-dance; Professor Wallace, the wonderful imitator of birds, animals, etc.; to conclude with a comic act, "Trouble at the Major's," by members of the company. There will be a matinee Saturday at 2 P. M.

MUSICAL NOTES.—The Oratorio Society gave the second concert of this, its ninth, season, Dec. 28, at Steinway Hall. Handel's "Messiah" was sung, with Hattie Louise Simms, soprano; Anna Drasdil, contralto; A. L. King, tenor; and Frank Remmerts, bass. Dr. Damrosch was the conductor and Walter Damrosch organist.....The Bijou Opera-house has for the present drawn out of the list of operatic houses. Notwithstanding the flourish of trumpets, the place has not done the big business that was looked for with Audran's operas, especially with "The Snake-charmer," which was a long way from setting the town astir by either its musical setting or the telling of its story. Selina Dolaro took a benefit Dec. 29. Scenes from operas and a new comedietta, "The Reading of a Tragedy," made up the bill. Harry St. Maur, an English comedian, made his debut here on that occasion. The Audran Opera Company gave their last performance at this house Dec. 31.....The usual Sunday-evening concert at the Casino, Jan. 1, drew a fair house. Mme. Caroline Zeiss, Sig. Lencioni and Sig. Montegriffo were in the vocal part, the bill also including Anna Teresa Berger, cornet-soloist, and E. Weiner, zither-player. H. J. Widmer conducted the orchestra.

HAVERLY'S "PATIENCE" COMPANY closed at the Casino Dec. 31. Dora Wiley being ill Dec. 30, Francesca Guthrie took the title-role at short notice, and did it satisfactorily.

HARRY MINER'S EIGHTH-AVENUE THEATRE was well filled afternoon and evening on Monday, Jan. 2, when the usual amount of hilarity was occasioned by the efforts of the company, the new members of which were Add Weaver and Nellie Parker in their sketch entitled "A Policeman's Troubles;" Lizzie Derious and Allie Smith in attractive songs-and-dances; Peasley and Vennetta in their specialty "Sally, Will You Marry?" in which they convulsed the audience with their grotesque dancing and amusing antics; Ralph Pringle, a comic vocalist of the pronounced English type, whose efforts to please were successful; Miss Lizzie Simms, transformation-dancer, whose execution was as graceful as it was rapid, and whose saltatorial efforts and quick changes of costume elicited well-merited applause; Miss Nellie Parker in a selection of songs, which were well rendered; Professor Abt and his mystifying "Grecian Mystery;" and the "Ten American Students" in banjo-solos, marches, etc., a musical novelty which was among the most enjoyable features of the entertainment. Fred. J. Huber, Kitty Allyne and Louis Robie of the old faces opened proceedings with the roaring sketch of "The Fellow that Looks Like Me," followed by Miss Effie De Rock in serio-comic songs, and McVickers and Saunders in Irish dances, songs and absurdities, which proved as "taking" as ever; the entertainment concluding with the Christmas pantomime "Chuck-a-luck," in which Robert Fraser, clown; Charles Howard, Miss Eva Byron and members of the variety company contributed to the amusement of young and old.

PARKER'S AMERICAN THEATRE received a liberal share of patronage Jan. 2, when the stage was occupied in succession by Clarence Burton and Lizzie Norris in the plantation-sketch "Flashes from the South;" Leoline Ripley in a club-swinging act; Pat Reilley in Irish songs and sayings, and in caricatures of prominent men; Williams and Pickert in clog-dances; Frank and Fanny Davis in their sketch of "The Veteran;" Carrie Lewis in her specialty entitled "The National Goddess," singing in three languages; Mr. and Mrs. Joe Allen in their interlude called "Terpsichorean Mania;" William and Claudia Ripley in an acrobatic act, and Harry Clifford and the dramatic company in the drama entitled "Poverty Flat, or California in '49," which concluded the programme.

THE VARIOUS TASTES of the numerous patrons of the National Theatre were seemingly pleased Jan. 2, when the programme embraced the following fresh and amusing items: Andy Collum in banjo solos, songs and imitations; the Four Shamrocks—Conroy, Daly, Thompson and Daly—in the act entitled "The Workingmen's Strike;" Connie Denier in songs-and-dances; John Denier in a comic act on stilts; the Four-in-hand—Sullivan, Smith, Sheehan and Talbert—in their songs-and-dances, burlesque and humorous hits, and Harry Amlar, whose comic creation—Peter G. Washington Green—in the sensational drama entitled "Counterfeit," elicited mingled merriment and applause. C. W. Barry in "Escaped from Sing Sing" commences an engagement Jan. 9.

PETER SELLS JR. of the Sells Brothers' Confederation is in the city on business.

S. H. BARRETT, general-manager of the Pacific Railroad Circus and Menagerie, is temporarily sojourning at Earle's Hotel.

J. W. COLLIER was in town the past week.

JAMES W. THORPE, prompter of the Union-square Theatre, is dangerously ill with consumption.

AT HARRY MINER'S BOWERY THEATRE, Jan. 2, the attractions included Dutch Daly—a recent importation from the English music halls, who then made his announced first appearance in America; he was very cordially received, the concertina solos and imitations with which he supplemented his opening song being especially worthy of commendation. Maas and Drew in Hebrew specialties; Cora Cardigan in instrumental solos; the Lamartine Brothers in an acrobatic act; MINNIE LEE in popular songs; Fannie Beane and Chas. Gilday in their comic duets and dances; Elise Kruger in her terpsichorean-changes; J. W. Kelley in topical songs; St. George Hussey in her Irish male-impersonations, and the Megatherian Four—Kelly, Sherman, Lyons and O'Brien—in the Ethiopian interlude "The Serenade," also appeared and proved themselves to be in every way efficient. A. H. Sheldon's successful spectacular drama "The Mystic Star" brought the entertainment to a close.

AT TONY PASTOR'S FOURTEENTH-STREET THEATRE the efforts of the proprietor to provide an attractive entertainment met with ample recognition on the afternoon and evening of Jan. 2. "The Darks o' New York," a daring parody on the name of the latest popular success, was the opening act, and introduced Dan Collyer, W. Carroll, Frank Girard, J. Somers and E. Girard. Flora M. Pike obtained well-merited applause for her ballads; J. W. McAndrews' impersonations of Southern darkies were rewarded with hearty approbation; Lester and Allen afforded much amusement in their Ethiopian eccentricities; the French Twin Sisters—Minnie and Lena—cleverly executed their various dances; Dan Collyer, Jennie Christie and Frank Girard evoked merriment in the sketch called "Port Wine and Jealousy." Tony Pastor's ever-welcome comic contributions met with their inevitable encores. Seamon, Somers and the Girard Brothers in their grotesque absurdities continued to keep the audience in high good humor. Wood, Beasley and the Weston Brothers discoursed excellent music, accompanied by a quaint drollery. The Irwin Sisters in flirtation-sketches and William Carroll in banjo solos also creditably displayed their respective abilities. The performance concluded with a revival of "Fun on the Stage," which obtained so much favor from the frequenters of the old establishment, and the hearty laughter which accompanied the burlesque throughout was the best sign of its success. It afforded an opportunity for the display of Jacques Kruger's eccentric acting as a "crushed tragedian" and the introduction of the entire company in the numerous characters. The closing scene, "The Rehearsal," was enlivened by the specialties of May Irwin, William Lester, Ed. Girard, Jacques Kruger, Susie Russell, French Twin Sisters, and Chas. Seamon and the Girard Brothers. The attractions will be augmented Jan. 9 by the engagement of Charles and Annie Whiting and Wm. F. Carroll.

AT THE STANDARD THEATRE "Patience" still draws good business. On Thursday, Dec. 29, the one hundredth performance was given, and the event was marked by the presentation of copies of a very artistically gotten-up souvenir to the audience. In form it represents an octavo book, the covers decorated with æsthetic designs, and the contents exceptionally handsome in the letter-press. It includes between its covers the programme of the evening, an account of D'Oyly Carte's enterprises, Gilbert and Sullivan's operas, etc., and besides, as the most attractive feature, a number of admirably-executed designs in colors from the scenes in the opera. The whole is held by a heavy silken cord and tassel. It is undoubtedly one of the choicest souvenirs that has been given away in this city. The audience was a very large one on that occasion. It looks as if the courteous and efficient treasurer, Harry C. Fisk, will have the chance to show a good box-return for some time yet. Patience is a virtue, it is said, and it's a big thing—for the Standard Theatre.

TONY DENIER'S "HUMPTY DUMPTY" TROUPE delighted the patrons of the Windsor Theatre Jan. 2 with an excellent performance of the well-known pantomime. Miaco the clown made quite a success, and the special acts were much applauded. Mme. Catharine and her troupe of trained pigeons and doves were an interesting feature. This popular company will be in the city this week only. At the Wednesday matinee Manager Denier will give away toys to the little ones.

THE OPENING OF THE NEW YEAR cannot be said to be a propitious holiday for theatrical managers in this city, as the custom of making and receiving calls obtains here to a greater extent than, probably, in all other cities in this country. Notwithstanding that fewer visits were paid this year than hitherto, the average attendance at our places of amusement was only fair, and, as compared with that of Christmas day and night, might be called meagre.

THE LAST WEEK of Mr. and Mrs. Chanfrau in Haverly's Fourteenth-street Theatre opened to a small audience. Mr. Chanfrau will continue to present his vigorous and natural portraiture of Kit the Arkansas Traveler during the week, save at the Wednesday and Saturday matinees, when Mrs. Chanfrau will repeat her excellent impersonation of Lady Isabel in "East Lynne," which was received with so much favor at the matinees of the past week. Business last week was excellent.

FANNY DAVENPORT began the last week of her season in Haverly's Fifth-avenue Theatre Jan. 2, playing in "London Assurance" at the matinee to fair business, and repeating that comedy and impersonating Nancy Sykes in a condensed version of "Oliver Twist" at night, when the auditorium was less than half full. The comedy was fairly played, but the less said of "Oliver Twist" the better. During the past week business was good, the largest and best-pleased audience having been attracted by "The School for Scandal." "As You Like It," which was played Jan. 3, is to be repeated 4; "Leah" is to be given 5, and "Lionette" the rest of the week.

DALY'S THEATRE was more than half filled on Monday night last, and, considering the large size of the auditorium, that was no small compliment to the energy of the manager and the attractiveness of "The Passing Regiment," which will not pass from view until "Odette" is ready. The New-Year's matinee was fairly patronized. Robert Stoepel has succeeded Mr. Mollenhauer as musical-director.

THE SAN FRANCISCO MINSTRELS drew a good-sized audience, nearly all the seats being filled at night, Jan. 2, while the attendance at the matinee was liberal. No changes were made in the programme, which is very amusing, and the fun culminated in "grand coruscations" of laughter as the curtain fell upon the burlesque of "Patients."

"GIBOUTTE" and "Mankind" (in the order named are to follow "Odette" at Daly's Theatre.

THREE ROWS OF EMPTY CHAIRS on the lower floor of the Madison-square Theatre, on Monday night last, and only a fair attendance at the matinee, attested that the patrons of this house were prevented by social duties from enjoying the relaxation of witnessing "Esmeralda," which is now in the third month of its run.

THE NATIONAL COLUMBARIAN SOCIETY will hold their sixth annual exhibition at Bunnell's Museum, commencing Jan. 9. A large collection of pigeons of all classes are sure to be exhibited, as over four hundred and fifty different breeders have made application for space. Dr. Lynn still continues the great attraction. On Monday G. B. Bunnell opens another museum—corner of Chestnut and Tenth streets, in Philadelphia. The two-headed lady will be the principal attraction. Mr. Bunnell advertises for talent in this issue.

"THE DANICHEFFS" was again seen in the metropolis on Monday evening, Jan. 2, at the Grand Opera-house, which was filled in every part. The company engaged to present this excellent piece here for one week was in the main made up of members of the Union-square Theatre artists, and the cast was as follows: Osip, James O'Neil; Prince Baromski, James C. Dunn; Vladimir Danicheff, Walden Ramsey; De Talde, H. Somers; Paul Danicheff, Owen Fawcett; Zakaroff, M. Fiske; Ivan, Lysander Thompson; Nikifor, Julian Magnus; Father Andre, H. F. Daly; Dr. Koureff, John Matthews; Herr Linder, W. H. Montgomery; Anna Ivanowna, Miss Maud Granger; Countess Danicheff, Mrs. Farren; Princess Walanoff, Miss Ida Vernon; Baroness Dozene, Miss Ida Jeffries; Natalie, Miss Duval; Germaine, Miss Huxford; Aufisa, Miss Jennie De Lacy; Marinna, Miss Virginia Buchanan. The piece was produced with the scenery, effects and properties used during its run at the Union-square, and the presentation was effective, specially good work being done by Messrs. O'Neill and Ramsey, and by Miss Granger and Mrs. Farren, whose merit the audience was not slow to recognize. The less important roles were satisfactorily impersonated, and the performance throughout was even and thoroughly enjoyed. On Monday, 9, Mr. and Mrs. McKee Rankin will commence a two weeks' engagement here in "'49."

"MOTHER-IN-LAW" was not forgotten on New-Year's-night, and the numerous callers at the Park Theatre Jan. 2 found her capable of providing palatable food for those who wish to laugh dull care away, as is proper at this festive season.

R. E. STEVENS, manager for Lawrence Barrett, arrived Jan. 2.

DRAMATIC.

FOR THE JENNIE HOLMAN COMBINATION, of which O. H. Krause is manager, a few responsible people are wanted. See card. Business is reported good. The company are now in Illinois, and they played at Morris during the past week.

A YOUNG MAN wants an engagement with a dramatic company. Address Carl Aubrey, as per advertisement.

ANTHONY'S "UNCLE TOM" COMPANY played in Danville, Pa., Jan. 2, Wilton 3; going to Bloomsburg 4, Watsontown 5, Wilkesbarre 6, Pittston 7.

DION BOUCICAULT played in "The Colleen Bawn" at the Boston (Mass.) Museum last week to great houses, the receipts being reported as nearly $10,000. The same play will be on this week, and "The Shaughraun" is announced for Jan. 9, that being the third in Boucicault's five weeks' engagement. So large has been the business at the Museum during his engagement thus far that it is said Boucicault is "trying to arrange his affairs in London by cable so as to avoid returning there, and thus extend his Museum engagement."

LIGHTED BY ELECTRICITY.—The auditorium and the stage of the Savoy Theatre, London, Eng., were illuminated by electric lights Dec. 28, and the experiment was pronounced successful, the lights being pure, soft and steady. The disagreeable glare of the footlights was avoided.

AN ADAPTATION of an old Spanish play is for sale by P. A. P., who advertises.

W. B. PORTER'S Dramatic Company disbanded in Moravia, N. Y., Dec. 31.

SAMUEL PIERCY'S ILLNESS.—Our Boston correspondent writes: "Edwin Booth closed his successful season at the Park Theatre last week, having played to the largest and most appreciative of audiences throughout. He appears with his company in Fall River, Mass., Jan. 2, Providence, R. I., 3, 4, and Newark, N. J., afterwards. Week before last Samuel W. Piercy, leading support to Mr. Booth, complained of feeling unwell, and, growing worse, was obliged to relinquish his parts during last week to Mr. Whitecar of the company. Several physicians at first pronounced Mr. Piercy to be suffering from typhoid fever, but Thursday night, Dec. 29, the symptoms of smallpox (a spasmodically prevalent disease in this city) were noticed, and early Friday, the Board of Health having been notified of the case, Mr. Piercy was conveyed to the smallpox hospital in Canterbury street. Commissioner Babbitt of the board informed your correspondent that Mr. Piercy's case, while pronounced, was not dangerous; and, as a death is a rare occurrence at the smallpox hospital, so careful is the treatment there, it is hoped (notwithstanding a rumor that Mr. Piercy was sinking Saturday night) that the genial actor will pull safely through." This week, at the Park, Thomas W. Keene opens a two weeks' engagement, with his excellent company in support. Maggie Mitchell follows Keene, opening Jan. 16 for three weeks.

MISS JEFFREYS LEWIS and company played at the Windsor Theatre, Boston, Mass., last week, in "Two Nights in Rome." Saturday night, the curtain coming down at 10.15, the company were on their way to Detroit fifteen minutes later. Quick work. The Clarion complications have bothered this house during the past week, the recalcitrant Kate being extensively billed to open this week as late as Sunday, Jan. 1, notwithstanding the fact that she was announced to play in New Haven, Ct., Jan. 2. Later news of the fuss is telegraphed by our correspondent, and will be found elsewhere. Tony Denier's "Humpty Dumpty" Troupe are announced for Jan. 9, one week.

THE BOSTON ELKS' BENEFIT is to take place Jan. 5, matinee, at the Boston Theatre, "and," writes our correspondent, "it bids fair from last week's indications to be a grand success. The overture is announced for one o'clock, and in the long programme arranged are to appear Mlle. Dotti, Mlle. Lauri, Sig. Ravelli and Sig. Jorsini (with Sig. Rasori as accompanist) of the Mapleson Opera Company, from the Boston Theatre; Thomas W. Keene, the tragedian, and his company, from the Park Theatre, in the fourth act of 'Richelieu;' Mr. and Mrs. George S. Knight and company in the first act (the 'tramp scene') of 'Baron Rudolph;' the Kiralfys' 'Black Crook' ballet, led by Mlles. De Rosa and Bazzano, from the Globe Theatre; a quartet of artists from 'The Tourists' Combination at the Gaiety Theatre; Walter Emerson, cornet virtuoso; Mafft and Bartholomew, the pantomimists; the Sparks Brothers, George H. Wood, E. D. Davies and Ferguson and Mack, from the Howard Athenæum; Cool Burgess, from the Boylston Museum; the 'Big Four'—Smith, Waldron, Cronin and Martin; and the Chelsea rifle team, Company H, Eighth Regiment, in a prize-drill. Gov. Long has accepted an invitation to honor the performance by his presence, and will be attended by his staff. Mayor Green has also been invited."

DEDICATED.—The new Opera-house in Richburg, N. Y., was opened Dec. 29, Charlotte Thompson appearing in "The Planter's Wife" to a packed audience. The theatre gave entire satisfaction, and, says a correspondent, "it bids fair to become the most popular theatre in the oil country. It is neat, has every modern convenience, and is both heated and lighted by natural gas. The scenery is handsome and was painted by George H. Johnston of Pittsburg, Pa. All the interiors are boxed and the stage settings are complete in every particular. Louis F. Baum, a comedian who is very popular in this section, has taken the management. Miss Thompson played in "East Lynne" 30, "Jane Eyre" 31, and "The Planter's Wife" was repeated at the Saturday matinee. Leavitt's Specialty Company are booked for Jan. 3, and Gaylor's new "Jonnie Soogah" Co., with Con T Murphy, 6, 7.

THE KENDALL COMBINATION opened in Winfield, Kas., Jan. 2, for one week; thence to Caldwell 9, for a like period.

SOL SMITH RUSSELL, our St. Louis correspondent says, "drew large audiences every night last week to the Olympic Theatre. And 'Edgewood Folks' were right welcome. He appears in Chicago this week." James A. Herne's "Hearts of Oak" opened at the Olympic Jan. 2, to be followed by Lillian Cleves in "The Farmer's Daughter" 9.

"ROBERT EMMETT" was played at the Opera-house, Frankford, an outlying district of Philadelphia, Dec. 31, under the management of Geo. W. Haman and Wm. H. Schultz, who have leased the building, which was formerly a church, and have altered it into a handsome and commodious theatre, seating about 700 people. The depth of the stage is 25 feet, and the width of the proscenium opening 24 feet.

MANAGER Q. C. BROWN JR. has associated with him in the management of the Eighth-street Theatre, Philadelphia, Alexander Paul, last season a member of the stock company of Wood's, Philadelphia, under the professional name of Alexander Scott.

ROSSI appeared at the Richmond (Va.) Theatre, Dec. 30, 31, as King Lear and Hamlet, to large audiences. No matinee was given. Rossi was given a banquet by an Italian literary society Jan. 1. Route: Baltimore, Md., Jan. 2, Washington, D. C., 9, one week each.

CHAS. STANLEY, eccentric-comedian, has resigned from the stock company of the Eighth-street Theatre, Philadelphia.

WM. J. THOMPSON played his drama "For a Life" at the Opera-house, Harrisburg, Pa., Dec. 31, to a large audience. He was supported by a company including Frank Henley, Geo. C. Davenport, Edwin Hammond, Esther Williams, Lottie Forrest and Joe Buckley. The last named, who was a member of Harrigan & Hart's Company for a number of seasons, made a hit by his rendition of Pokeroot, "a cullud pusson."

MISS LOUISE LESTER, Louise Leighton, T. Wilmot Eckert, Mr. Rattenberry and Marie Burton (Mrs. Ed. Glover), a new arrival from Australia, are in the cast of "The Bronze Horse," produced at the Tivoli Theatre, 'Frisco, Cal., Dec. 24.

THE GRAND JURY of San Francisco recently visited the several theatres of that city on a tour of inspection. Our correspondent says: "They found great fault with the inadequate modes of exit in case of a fire or panic, at the Baldwin and the Bush-street Theatres and the Metropolitan Temple, and suggested alterations, which the managers will be compelled to make. The California and Standard Theatres were pronounced safe after a few trifling improvements shall have been made."

ROSSI was advertised to play in Savannah, Ga., Dec. 26, but owing to the baggage of the troupe not arriving in time no performance was given. Nearly $1,200 received from advance sales of tickets were refunded. Rossi has instituted suit against the Georgia Central Railroad Company for $1,500 damages. The company offered to compromise, but Rossi refused.

THE MANAGERS of the People's Theatre, St. Louis, are to try a new experiment (new for that city). Collier's "Banker's Daughter" Combination, after appearing for a week at the Grand Opera-house, will go to the People's for the week commencing Jan. 8. As the prices at the latter house are twenty-five per cent. below those of the Grand, they expect to be well patronized.

OLIVER DOUD BYRON drew big houses to Pope's Theatre, St. Louis, last week. He went to Pittsburg Jan. 2. Marie Geistinger and German Company commenced a two weeks' engagement at Pope's Sunday night, Jan. 1.

ALEX. CAUFMAN and company, in "Lazare, or a Life's Mistake," played in Hornellsville, N. Y., to a small audience Dec. 29. They went to Friendship 30, Meadville, Pa., 31, New Castle Jan. 2, Akron, O., 3, 4, Indianapolis, Ind., 5, 6, 7. Frank Mordaunt and company are due Jan. 4, and "The Connie Soogah" Co. 5.

MME. OTTILIE GENEE engaged the Grand Opera-house San Francisco, Cal., and gave two extra holiday performances with the German Theatre Company Dec. 26, Carl Sontag appearing at both.

"HENRY DUNBAR" was played at the Eighth-street Theatre, Philadelphia, afternoon and night of Jan. 2 to great attendance, and will be repeated at every performance of current week. "The Two Orphans" will fill the bill Jan. 9.

ROBSON AND CRANE drew immensely at the Chestnut-street Opera-house, Philadelphia, afternoon and night Jan. 2, when they played in "Sharps and Flats," which will run till Jan. 9, when Janauschek will begin.

JOHN A. DASEY, the well-known property-man of Philadelphia, met with a sad bereavement Dec. 26 in the death of his five-year-old son Ralph V. Dasey, who fell a victim to scarlet fever.

"FANCHON THE CRICKET" was played at Wood's, Philadelphia, afternoon of Jan. 2, to a densely-crowded house. It will be repeated on Tuesday, Thursday and Friday afternoons of current week.

JOHN MCCULLOUGH appeared as Ingomar at the Walnut-street Theatre, Philadelphia, afternoon of Jan. 2, and played "The Gladiator" night of same date. Geo. H. Adams will loom up in "Humpty Dumpty" Jan. 9.

MARY MCCALL of McCall & Blake's "Two Orphans" Combination was presented with a gold locket and neckchain Jan. 1 by a number of the members of that troupe, which played in Middletown, N. J., Jan. 2, Ellenville, N. Y., 3, 4; thence to Rosendale 5, Saugerties 6, 7.

OLIVER DOUD BYRON requests us to state that Miss Jeffreys Warner is not a member of his company.

OLIVER DOUD BYRON'S COMBINATION is due in Newcastle Pa., Jan. 9, Oil City 10, Bradford 11, Olean, N. Y., 12, Corry, Pa., 13, Youngstown, O., 14.

THE THEATRE in West Bay City, Mich., which was recently burned, was not Westover's Opera-house, which is located in Bay City proper. We are told that many troupes have already confounded the two.

MINNIE PALMER and company are billed in Detroit, Mich., Jan. 6, 7, Toronto, Ont., 9, for one week, Rochester 16, 17, 18.

NICK ROBERTS' "Humpty Dumpty" Troupe was the attraction at the Euclid-avenue Opera-house, Cleveland, O., the past week, to fair business. Jan. 2 the Emelie Melville Opera Company opened for one week.

AT THE ACADEMY OF MUSIC, Cleveland, O., "The Planter's Wife" did a good week's business, ending Dec. 31. The "Swift and Sure" Combination opened Jan. 2 for one week.

LILLIAN CLEVES in "Only a Farmer's Daughter" appeared at Comstock's Opera-house, Columbus, O., Dec. 29, 30, 31, and matinee to moderate business. Route: Muncie, Ind., Jan. 5, Crawfordsville 6, Greencastle 7, St. Louis, Mo., 8, one week.

THE WILKINSONS in "Priscilla" played in Rochester, N. H., Jan. 2, Dover, 3, going to Farmington 4, Great Falls 5, So. Berwick, Me., 6, Biddeford 7.

HAVERLY'S "Widow Bedott" Company is billed in Madison, Wis., Jan. 9, Beloit 10, Freeport, Ill., 11, Elgin 12, South Bend, Ind., 13, Kalamazoo, Mich., 14.

SIDNEY BURT, comedian, character actor and vocalist, is now with the Forbes Dramatic Company. His permanent address is given in another column.

COL. ROBINSON'S "HUMPTY DUMPTY" COMPANY played in Albany, N. Y., Dec. 26, 1881, Fort Edward 27, Ilion 28, Utica 29, Oneida 30, Rome 31, and booked for Oswego Jan. 2, Fulton 3, Auburn 4, Rochester 5. *The Troy Standard*, Dec. 23, in speaking of the pantomime, says:

"It pleased everyone, being one of the best productions of the kind yet seen in Troy."

IN NEW ORLEANS, LA., Joseph Murphy closed Dec. 31. Genevieve Ward opened 25 for a week. Lawrence Barrett was to have opened Jan. 2, and Hyde & Behman 1.

DOWNIE'S IDEAL COMEDY COMBINATION played in Livona, N. Y., Dec. 26, Conesus 27, Springwater 28, Wayland 29, Avoca 30.

THE VILLAS played in Sullivan, Ind., Dec. 28, 29, Carmi, Ill., 30, 31, Mount Vernon, Ind., Jan. 2, 3, 4; thence to New Harmony 5, 6, 7.

OLIVER DOUD BYRON in "Across the Continent" opened Jan. 2 at the Opera-house, Pittsburg, Pa., and an extra matinee was given on that date. Jefferson closed his final engagement for this season Dec. 31, having played to big business all the week. The company returned to New York, and Mr. Jefferson goes to his plantation in Louisiana.

FANNY DAVENPORT opens in Buffalo, N. Y., Jan. 9, for one week; thence to Cincinnati 16, St. Louis 23.

FRANK P. HAVEN and the Ideal Comedy Co. were in Roberts, Ill., Dec. 26, 27, 28, Gilman 29, 30, 31, Chatsworth Jan. 2, 3.

THE REGULAR stock company of the theatre, Salt Lake City, Utah, gave a matinee and an evening performance Dec. 26, playing "A Secret Agent" and "Married and Buried" to good business. W. Horace Lingard is booked for Jan. 17, 18, 19, 20.

DEDICATED.—The new theatre at Howell, Mich., was dedicated Dec. 30 by W. H. Power and company (under the management of Manager Charles S. Hathaway of Detroit), presenting "The Galley Slave." A telegram to our Detroit correspondent states that the house was crowded, and the company were accorded a cordial reception. The theatre will hold 1,200 people, has four exits, the stage is 30ft. wide and 44ft. deep and 50ft. in height. It was built by Messrs. Hunter & Holmes at an expense of $10,000.

THE FLORENCES will close the present week, commencing Jan. 4, at Whitney's Opera-house, Detroit, Mich. Mlle. Rhea will commence a four nights' engagement 9, to be followed by the Knights for the rest of the week.

"DEACON CRANKETT" is the attraction at the Academy of Music, Buffalo, N. Y., this week. Rose Eytinge played in "Felicia" Dec. 26, 27, 28, with two matinees, to good business. The Florences presented "The Mighty Dollar" 29 and matinee 31, "Professor Opstein" 30 and "Ticket-of-leave Man" 31, to an excellent attendance.

BARTLEY CAMPBELL'S COMPANY in "My Geraldine" held forth at Whitney's Opera-house, Detroit, Mich., during the past week, receiving good patronage. Eugenie Blair in the leading-role made an excellent impression.

"MY PARTNER" was played in Bradford, Pa., Jan. 2, Erie 3, and is to be in Youngstown, O., 4, Akron 5, Canton 6, Sandusky 7, Bloomington, Ill., 9, Peoria 10, Galesburg 11, Quincy 13, Jacksonville 14.

AT PENCE'S OPERA-HOUSE, Minneapolis, Minn., "Aline" was to have been played Jan. 2, 3. "The Merchant of Venice" is billed for 4, 5, 6. The programme for last week was carried out as announced.

FRANK HENLEY, Geo. C. Davenport, F. F. Varnum, Mary Claire, Emma Libby, and others belonging to a company from the Eighth-street Theatre, Philadelphia, played at Bridgeton, N. J., Jan 2. The sale of tickets had to be stopped and the box-office closed before eight o'clock. The bill consisted of "The Lady of Lyons" and "The Rough Diamond."

JOHN S. CLARKE began the second week of his engagement at the Lyceum, Philadelphia, Jan. 2, when a large audience assembled to see him play Dr. Pangloss in "The Heir-at-law" and Toodles in the comedy-drama of that name. Same bill till Jan. 4, when Clarke will appear as Asa Trenchard in "Our American Cousin," and as Paul Pry in the comedy of that name. Clarke will "step down and out" to make room for Gorman's Church-choir Company in a revival of "Pinafore" Jan. 9.

MR. AND MRS. MCKEE RANKIN had large audiences at the Arch-street Theatre, Philadelphia, afternoon and night of Jan. 2, when they appeared in "'49" for the first time in that city. They will be followed Jan. 9 by Willie Edouin's "Sparks." Wednesday matinees are now given at this house in addition to those on Saturdays.

AT MCVICKER'S THEATRE, Chicago, Ill., "Hazel Kirke," by the Madison-square Theatre Company, entered upon its second week Jan. 2. A good business was done last week. The company is due in Indianapolis, Ind., 9, 10, 11, Springfield, O., 12, Columbus 13, 14.

FRANK L. GARDNER'S "Legion of Honor" Company attracted slim audiences to the Grand Opera-house, Reading, Pa., Dec. 27, 28. Route: Montreal, P. Q., Jan. 2, for one week, Ottawa 9, Brockville 10, Kingston 11, Brantford 12, Hamilton 13, 14.

JOHN T. RAYMOND was greeted Dec. 29, 30, at Masonic Theatre, Nashville, Tenn., with large audiences. "Col. Sellers" matinee and night 31 closed the engagement. Route: Memphis Jan. 2, one week; New Orleans 8, one week. Gus Williams played Jan. 2, 3, and Joseph Murphy is billed for 9, 10, 11, and Power's "Matrimony" Company 12, 13, 14.

THE BOSTON THEATRE CO. gave four performances of "Michael Strogoff" at the new Portland (Me.) Theatre, commencing Dec. 29, to good business. Geo. R. Parks now plays Ivan Ogareff in place of L. M. McCormack, and plays the part well. Booked: Jay Rial's "Uncle Tom's Cabin" Co. Jan. 2, 3, 4.

JARRETT & RICE'S "Fun on the Bristol" entered upon its second week at Hooley's Theatre, Chicago, Ill., Jan. 2. Good houses the past week. The company is billed in Indianapolis, Ind., 9, 10, 11, Lafayette 12, Terre Haute 13, Evansville 14, St. Louis 16, one week.

CHARLES G. LORD, agent for the "Fun on the Bristol" Company, and Miss Eliza L. Bates of Chicago, Ill., were married Dec. 28 in that city.

THE HASENWINKLE IDEALS are reorganizing in Chicago, and in two weeks will take the road with Tillie Stephany as the star.

SOL SMITH RUSSELL opened at the Grand Opera-house, Chicago, Ill., Jan. 2, in "Edgewood Folks." Next week "The Snake-charmer." Milton Nobles did a fair business the past week. He opened in Milwaukee, Wis., Jan. 2, for three nights, and is billed in Portage City 5, Racine 6, Beloit 7, Freeport, Ill., 9, Dubuque, Ia., 10, 11, Cedar Rapids 12, 13, Marshalltown 14.

THE LINGARDS opened in "Engaged" at the Tabor Grand Opera-house, Denver, Col., Dec. 26, to a very large audience. The comedy was repeated 27. "Frou-Frou," with Alice Dunning Lingard in the title-role, was given 28, "Stolen Kisses" 29, "Camille" is billed for 30 and matinee 31, and "Our Boys" and the second act of "Stolen Kisses" night 31. Business fell off after the opening night. The Opera-house will be closed Jan. 2, 3, 4. The remainder of the week will be filled in by the Anthony & Ellis "Uncle Tom" party. Katherine Rogers opens for a week 9.

MLLE. RHEA failed to appear at Tweddle Hall, Albany, N. Y., afternoon and evening of Jan. 2, as advertised. Our correspondent says: "Mr. Tillottson, her new manager, engaged the hall for three nights and two matinees; but for reasons best known to himself, and, I might say another, sent his star and company through to Rochester without a word of explanation to Manager Appleton at Tweddle Hall."

MISS MARY GRIFFITH of Louisville, Ky., has joined Frank Mayo's company.

GEO. H. ADAMS' "Humpty Dumpty" Combination opened to an immense audience at the matinee Jan. 2 at Ford's Opera-house, Washington, D. C. Their entertainment, says our correspondent, "is novel in many respects, and is about the best of its kind that has been exhibited in the Capital city for many years. They open in Philadelphia 9 for a week. Rossi opens here 9 for one week, and the Boston Ideal Opera Co upany 16."

D. THOMPSON commenced a week's engagement at the National Theatre, Washington, D. C., Jan. 2, at the matinee, appearing in "Joshua Whitcomb." Robson and Crane open 9 for a week.

THE HOEY & HARDIE COMBINATION opened in Macauley' Theatre, Louisville, Ky., Jan. 2, for one week. Gus Williams closed Dec. 31 a week of paying business. John Rickaby (his manager) has not been with the party for some time, as he has been too sick to travel. Route: Nashville, Tenn., Jan. 2, 3, Bowling Green, Ky., 4, Clarksville 5, Henderson 6, Evansville, Ind., 7, Terre Haute 9, Richmond 10, (undecided) 11, Dayton, O., 12.

NEIL BURGESS in "Widow Bedott" opened at the Opera-house, Louisville, Ky., Jan. 2, for three nights.

COLLMER & EISENSTEIN'S German Company presented "The Family Doctor" at McVicker's Theatre, Chicago, Ill., Jan. 1.

CHRISTMAS-WEEK at the Griswold Opera-house, Troy, N. Y., was profitable, though the weather was for the most part inclement. "Michael Strogoff" by the Kiralfys was cleverly done [dates not given.—ED. CLIPPER.] as to its scenic effects and ballet, but the dramatic business was poor.....F. L. Gardner's "Legion of Honor" Company missed a railroad connection (so it was said), and did not appear 29, but played 30, 31, minus Lewis Morrison and George Davenport billed. "Our Goblins" is due Jan. 2, 3, 4, and Maggie Mitchell 5, 6, 7.

A NEW OPERA-HOUSE for Troy, N. Y., is talked of, but, says our correspondent, "there is probably nothing in it. Troy has two good opera-houses now, and by extending the stage of Music Hall across the rear alley, and adding scenery, Troy would have an opera-house rivaling any theatre in New York. Music Hall belongs to the Troy Savings Bank and cost $500,000. Its auditorium is magnificent and seats 1,500, with twenty private boxes."

FRANK MAYO in the legitimate played two nights and a matinee at Masonic Temple, Louisville, Ky., Dec. 30, 31. Our correspondent says: "His large company outnumbered the audience, two to one, on his best night. He played in Chattanooga, Tenn., Jan. 2, 3, going to Rome, Ga., 4, Selma, Ala., 5, Montgomery 6, 7, New Orleans 8, for one week."

FREDERICK HAASE, supported by the Germania Theatre, Company, delighted the German element of Louisville, Ky., by appearing for a week at Leidikranz Hall to large business.

A FAST RAILROAD TRIP.—The Hoey-Hardie Combination, says our correspondent, "were the participants in an exciting railroad ride from Lafayette to Indianapolis, Ind., on Dec. 26, the distance, sixty-four miles, being covered in sixty-seven minutes. In an interview with an Indianapolis reporter Mr. Hoey gave an interesting account of the trip and the reasons for it, from which we take the following: 'During our engagement at Chicago the question of the feasibility of giving a Christmas matinee in Indianapolis was mooted. As we were to play in Chicago on Sunday night and could not leave before 8 A. M. Monday, we dismissed the question after a short discussion as impracticable. Will A. Davis, associate-manager of the Grand Opera-house, agreed as to the impracticability of the scheme, and said he would wager $200 that if we should attempt it we could not raise the curtain before three o'clock, and consequently could not dismiss the audience before six in the evening. We took him at his word, and made the wager of $200 that we would leave Chicago at 8.30 o'clock A. M., and that the first words of the play would be spoken before 2.45 P. M. Our business-manager, Mr. Ludlow, who was then in Indianapolis, was immediately telegraphed to to make all necessary arrangements. A special was placed at our disposal, to await the arrival of the passenger train from Chicago at Lafayette. Our baggage was piled near the door ready for the transfer, and as the train was approaching Lafayette our ladies and gentlemen were ready on their feet to make a break for the special. One minute sufficed for our transfer in Lafayette, and before our company had hardly got seated in the car, and the echo of the much-abused trunks, falling over the baggage-car floor, had died away, Engineer Lamb opened the throttle, the whistle blew, and with a hurried snort No. 53 was on its way towards Indianapolis on a trip which was destined to be the fastest ever made on the C., I., St. L. and C. The ladies held fast to the seats, their satchels occasionally darting from their racks into the opposite sides of the car. Away we sped at a worse than breakneck speed. The last fourteen miles were made in twelve minutes, and Engineer Lamb landed us at Ohio street in Indianapolis at 1.50 P. M., just sixty-seven minutes from Lafayette—distance, sixty-four miles. We had carriages waiting for us, were driven to English's Opera-house, and rang up the curtain at precisely 2.37, winning our $200 by eight minutes, and playing to a packed house.' 'Diplomacy' was given 27 and at the matinee 28. The 'One Hundred Wives' came 29 for the remainder of the week. Nick Roberts' 'Humpty Dumpty' is billed Jan. 2, 3, 4."

NEFF & GRAVES' COMEDY COMPANY opened in Fairbury, Neb., Jan. 2, for one week; thence to Hastings for a like period. They report that business is so good that people are frequently turned away for want of room in the theatres. A juvenile-man, a responsible-man and musicians are wanted. See advertisement.

"ONLY A FARMER'S DAUGHTER" was played in the Grand Opera-house, Springfield, O., Jan. 2. A telegram says: "There was a large audience present, and the play was well received."

ANNIE PIXLEY in "M'liss" was the attraction at the Park Theatre, Brooklyn, L. I., Jan. 2. Business large, both matinee and evening. Route: Richmond, Va., Jan. 9, Danville 10, Charlotte 11, Columbus 12, Charleston, S. C., 13, 14, Augusta, Ga., 16, Atlanta 17, Selma, Ala., 18, Montgomery 19, Mobile 20, 21. The Salsbury Troubadours will open at the Park Jan. 9.

WILLIE EDOUIN'S SPARKS COMPANY played at the Novelty Theatre, Brooklyn, E. D., Jan. 2, to fair business. Thence they go to New York 9, Philadelphia 16, one week each. Haverly's New Mastodon Minstrels will hold the boards at the Novelty next week.

THE HANLON-LEES will play at the Brooklyn Academy of Music week of Jan. 9.

HERNE'S "Hearts of Oak" was the attraction the past week at the Grand Opera-house, Indianapolis, Ind., to fluctuating business. Our correspondent says: "Mr. Herne, who was suffering with a serious attack of diphtheria, kept the stage under the protests of his physician, failing to appear at only one performance—Wednesday matinee—when his part was creditably taken by Harry Mainhall, Ruby being assumed by a Louisville gentleman, whose name did not appear in the housebill. 'Hearts of Oak' goes hence to St. Louis Jan. 2, for one week. 'The Galley Slave' comes to the Grand 2, 3, 4, Baker and Farron 6, 7."

W. T. HARRIS, in his sensational comedy-drama, "Fetters, or the Dark Side of a Great City," can be engaged. His address is care of this office.

VENNER'S "EVICTION" COMPANY collapsed in Lynn, Mass., Dec. 29. A telegram dated Jan. 1 states that "several members of the company are still here in a destitute condition, having been turned out of the hotel where they were stopping Dec. 30. Barton Venner has been arrested on two attachments."

ABBEY'S "UNCLE TOM'S CABIN" COMPANY will show in Mount Holly, N. J., Jan. 7, Vineland 9, Millville 10. Several artists are wanted, as specified in Manager Washburn's advertisement.

A JUVENILE LEADING-MAN is wanted for the Lingard Company. Telegraph as per card.

ADA GRAY'S COMBINATION is due in Omaha, Neb., Jan. 5, 6, 7.

MANAGER CHAS. S. MORLEY of the closed-up Chestnut-street Theatre, Philadelphia, will let Henry E. Abbey produce Sardou's "Divorcons" at the Park Theatre, New York, if satisfactory terms can be agreed upon. Morley says he owns the exclusive American right.

"MONTE CRISTO," which was to have been produced at the Eighth-street Theatre, Philadelphia, at the close of the engagement of the Winston Comic-opera Company, has been shelved, the members of the company having been ordered to return their parts. "Henry Dunbar" has been put up instead.

LILLIE GLOVER, leading-lady of the Chestnut-street Theatre, Philadelphia, while playing there in "The Princess of Bagdad," afternoon of Dec. 28, was taken ill shortly after the commencement of the second act and fainted on the stage. The audience had to be dismissed, tickets being given them for the matinee Dec. 31. Miss Glover's indisposition continuing, the management decided for the night performance to put up "Blind-man's Buff," in which Charline Weidman played the part formerly played by Lizzie Harold, who, not being in the cast of "The Princess of Bagdad," had gone to New York. Ellen Vincent played Miss Weidman's part, and Miss Louderbach played Miss Vincent's, one role being cut out. "Blind-man's Buff" was repeated 29; but, Miss Glover feeling somewhat better 30, "The Princess of Bagdad" was given on that date, and was repeated afternoon and night 31.

JOS. D. MURPHY, the well-known manager, for several seasons connected with the Arch-street Theatre, Philadelphia, showed THE CLIPPER'S representative a very clever novelty for theatres. Of this novelty Mr. Murphy is the patentee, and he calls it Murphy's Universal Aisle Seat. It is a chair which folds up in the same manner as the opera-chairs now in use, but, unlike them, it rests upon a single upright iron post, having a pivot upon which, when it is folded, it can be turned in such a direction as to give an aisle twenty-four inches in width on either side of it. In a theatre seated with these chairs the entire auditorium is composed of aisles running in every direction, thus admitting of the entrance or the exit of an audience in an incredibly short space of time. Each of the posts supporting the chairs has on each side of it a rest for the foot. When that member is withdrawn from it, by its own weight it folds up against the post.

LIKE A CLAP OF THUNDER in a clear sky came the closing of the Chestnut-street Theatre, Philadelphia, Dec. 31. The members of the company were called to assemble in the greenroom after the performance on that date, and when they did so they were informed by L. J. Vincent, stage-manager, that Manager Morley found he was keeping the theatre open at a heavy loss, and consequently had decided to close the season, and that full salaries to date would be paid on the stage Jan. 2. This announcement was a complete surprise to everyone. Mr. Morley is always remarkable for his reticence, and in this matter had concealed his intentions so carefully that no one had the slightest idea that the theatre would close. During the past week the company were called almost daily to rehearse "A Fool's Paradise," a new comedy which had been announced to follow "The Princess of Bagdad," and all the preparations for its production were diligently carried on. Mr. Morley says that he has lost money every week that he has been open. As the audiences have been large, a great part of the time crowding the house, they must have been largely composed of paper. Mr. Morley will not say anything about his plans for the future, but as the rent is paid up to next April it is almost certain that the house will be reopened. The fact that Lillie Glover, Walter Lennox, George H. Griffiths and L. J. Vincent have declared their intention of remaining in Philadelphia, instead of going to New York to seek other engagements, is very significant, and strongly suggests that Morley will reorganize a small stock company. The one which has just been abandoned numbered twenty-two people, some of whom have never been in the bill at all, and a great many of whom have been in it only once or twice, as with two exceptions the pieces have had very short casts, most of them having only from seven to eight characters. The payment of weekly salaries to the host of superfluous people was a dead loss to the house. It is possible that Manager Morley may play combinations or sub-let the theatre. Everyone who has ever managed this house, save Leonard Grover and Geo. K. Goodwin, has made a failure. Grover managed it for a time in conjunction with his brother-in-law, Col. Sinn, and made a great deal of money; but he finally sold out to the latter, who kept it till he had lost all he had made and a great deal more. Geo. K. Goodwin managed the house in the season of 1874-5, playing stars and combinations, and made money, but left to go to the Walnut with John S. Clarke. Mrs. Jas. A. Oates, as she was then known, took the house for a few weeks in the heyday of her prime, when she made her great hit in "The Field of the Cloth of Gold," and made big money; but this was only a snap engagement, and she cannot be looked upon as having tried the experiment of managing the house. Those who did so—besides Grover and Goodwin—every one of whom made a failure, were the late Wm. Wheatley, Col. W. E. Sinn, Mrs. Garretson, Laura Keene, Frank Mayo, E. L. Davenport, Wm. D. Gemmill, J. Fred Scott, Westcott Bailey, G. F. Keene (the four last-named were associated together as Gemmill, Scott & Co., but the others dropped out and left Gemmill to manage alone), Wm. E. Sheridan, Louis James, A. R. Van Horn (the three last-named ran a snap in the Summer of 1878, not 1879, as stated by some of the local papers), Alexander Bunn (who was associated for a short time with Gemmill) and Chas. S. Morley.

THE VIENNA SUFFERERS.—The Austro-Hungarian Consul in this city, Hugo Fritsch, announces that about $6,000 has been raised by the New York committee for the benefit of the sufferers by the Ring Theatre fire in Vienna. The total amount of the subscriptions obtained in London, Eng., exceeds £100,000. A former banker of this city, August Gottel, has attracted considerable attention abroad by his munificent gift of $62,000 to the fund for the relief of the sufferers. Mr. Gottel arrived in Vienna on a visit but two days before the fire occurred, and had engaged a box at the theatre for himself and a friend. Fortunately, they were detained and did not arrive at the theatre until after the fire had broken out. Mr. Gottel has, at the instance of the Burgomaster of Vienna, been made a member of the relief committee.

THE CASE of Col. T. Allston Brown and the Hanlon-Lees against John P. Smith for infringements of their rights as proprietors of "Le Voyage en Suisse," and in which the latter were awarded $1,500, has been up again in the courts on an appeal made by Mr. Smith; but the decree of the other court was affirmed, with the exception that the amount of damages was reduced seven hundred dollars. It is possible that Mr. Smith's next resort will be the Court of Appeals at Albany.

THE HANLON-LEES, after leaving Brooklyn and for their tour through the country, have determined to drop the "Lees" from their names, and to be known simply as the Hanlon Brothers. Since their return to this country there has been a doubt entertained by many as to whether the Hanlon-Lees were the original Hanlon Bros. or not, and, that there may not be any further doubt, they have concluded to make this change.

BAKER AND FARRON in "Chris and Lena" drew good houses at the Grand Opera-house, Cincinnati, last week. They were followed by Lotta Jan. 2.

N. C. GOODWIN at Heuck's Opera-house, Cincinnati, did a good business for the week ending Dec. 31. M. B. Curtis in "Sam'l of Posen" opened Jan. 2.

CHARLES ARNOLD has been engaged to play the part of Frank Maguire in "Le Voyage en Suisse" in Brooklyn next week with the Hanlon Brothers.

CHAS. B. GRISTE is now traveling with Janauschek as treasurer.

THE WALLACK TRIPOLOGUE will probably leave "The Club" Combination shortly. They are looking for engagements, and want to travel South. See card.

A LEADING-MAN and stage-manager, a leading-lady, a first low-comedian and a pianist are wanted by J. W. B., who advertises.

MUSICAL.

G. W. DIXON'S band and orchestra travel with Sells Bros.' Show next season. Several musicians are wanted. See advertisement.

A LEADER wants an engagement with a country band. Address "Musicus," care of this office.

A TROMBONE-PLAYER wants an engagement. Address C. Buettner, as per advertisement.

SPAULDING'S BELLRINGERS were in St. Johns, P. Q., Jan. 2, Champlain, N. Y., 3, and are billed in Chateaugay 4, Malone 5, Norwood 6, Canton 7.

AT THE PENN-AVENUE THEATRE, Pittsburg, Pa., the Boston Ideal Opera Company opened Jan. 2 for one week. Den Thompson closed Dec. 31, to fair business. Route: Washington, D. C., Jan. 2.

THE BOSTON IDEAL COMPANY received $450 in lieu of Mr. Whitney's services, while he sang at the Cincinnati Musical Festival last week.

CHAS. O. WHITE, manager of the New Park Theatre, Detroit, Mich., has purchased the rights, properties, etc., of "The Two Medallions" from its author, F. J. Miller, and proposes infusing new life into the conceit by placing it upon the road in capable hands and under good management.

THEODORE THOMAS' engagement at the New Music Hall, Detroit, Mich., Dec. 30, 31, was successful.

THE EMMA ABBOTT OPERA COMPANY played to very large business at the Academy of Music, Minneapolis, Minn., Dec. 26, 27, 28. Our correspondent says: "Miss Abbott sang under difficulties, having a well-developed case of vaccination on her arm. She was unable to appear in 'Fra Diavolo' as announced 28, but sang once between the acts. The company appear again Jan. 2, when 'Patience' will be given for the first time here. Route: Stillwater 3, St. Paul 4, Dubuque 5, Burlington, Ill., 6, 7, Louisville 9, for one week."

ADAM FOREPAUGH JR., who was one of the passengers on the steamer Mosel of the North German Lloyd Line that arrived at her dock in Hoboken, N. J., Jan. 2, brought with him a cargo of animals to add to the attractions of his father's circus and menagerie for the coming tenting season. In addition to an elephant, said to be the second largest in the country, the collection included four smaller elephants, eight double-humped brown camels, one white camel, one white llama, a zebra, a white yak, an ant-bear, a mountain antelope, twenty monkeys, a lion-slayer—a species of huge monkey—twenty cockatoos, fifteen large snakes, including three large boa constrictors, each measuring over twenty feet in length, and supposed to be the largest three ever brought to this country, a large hornbill—a bird with a peculiarly constructed beak about a foot long and eight inches wide at its widest part—an ostrich and an emu. On the trip over two white camels, a quagga, and a sable antelope were killed and thrown overboard. In addition to the animals brought over by the Mosel, Mr. Forepaugh secured a large saddle-back tapir, eight giraffes, ten elephants, and a hippopotamus. These will be brought over some time during the present month. The animals are to be transported to Winter quarters in Philadelphia on Wednesday or Thursday of this week. Mr. Forepaugh said that he had visited the principal cities of Europe and "took in" all the circuses, but had been unable to find a good rider or any novelty worth bringing to this country. He found that the principal part of their performances was made up of manege-acts and exhibitions of trained animals, and in these features they were far behind American managers.

L. W. WASHBURN has purchased a lot of property of Barnum, Bailey & Hutchinson, and he wants a partner who will take a half-interest in his tent-show, which will start out in April, and to which he proposes to add a menagerie. See card.

A COLORED BAND and jubilee singers are wanted by D. Vernon, who also states that he would like to purchase a giant ox. See advertisement.

THE ENGAGEMENT of Mme. Geistinger the past week at the Detroit (Mich.) Opera-house, in both the artistic and the financial success of the season, surpassed the most sanguine expectations of the management. The chorus is composed of fresh and true voices, admirably trained and under excellent control.

DEAKIN'S LILIPUTIAN COMIC-OPERA CO. was to have commenced its season at the Academy of Music, Milwaukee, Wis., Jan. 2, in "Jack the Giant-killer." The troupe includes Jennie Quigley, Eliza Nestel, Sadie E. Arons, Admiral Dot, Commodore Foote, Capt. Midget, and Col. Orr (a giant). They will take the road 9 under Mr. Deakin's management, with E. G. De Graff as general-agent.

MUSICAL NOTES IN BOSTON, MASS.—At the Catholic Union Rooms, on Washington street, Jan. 2, Mrs. F. P. Whitney, Vincenzo Cirillo, Leandra Campanari, Carlyle Petersilea, Prof. Bloch and Joseph G. Lennon appeared in concert and literary programme.....The third of the Euterpe concerts occurred Jan. 4 at the Meionaon, the Beethoven Club rendering a classical programme of instrumental music.....The first concert of the Boston Glee Club, postponed from Dec 30, is to be given at Union Hall Jan. 8.....At the first in the series of orchestral concerts under the auspices of the Harvard Musical Association at the Boston Museum, matinee of Jan. 5, Camilla Urso is to be the soloist, with Carl Zerrahn leading the orchestra of sixty pieces..... At the eleventh Boston Symphony Orchestra concert at Music Hall Jan. 7, Louis Maas is to be the soloist.....Henrietta Maurer, W. H. Sherwood, H. M. Kopf, Emil Mory of St. Petersburg (his first Boston appearance), and Carl Bayrhoffer appeared in concert at the Meionaon Jan. 3..... Ormand E. Jenkins has left the Bijou Opera Company and joined Miss Ober's "Mousquetaires" Troupe, in which he will sing "The Governor."....They say that Herndon Morsel, the Washington tenor, was offered a thirty-five weeks' engagement for next season by Mr. Barton of the Comley-Barton Opera Company, while in Boston, last week.....Helen Carter is to sing at the musical convention at West Winfield, N. Y., and W. O. Perkins will be the conductor.....Choristers in the Bijou Opera Company, which played a poor engagement at the Gaiety Theatre a few weeks ago, are complaining of unpaid salaries, etc., from the manager of the troupe.....Catherine Lewis and Minnie Walsh are reported to have had some rivalry last week, during the run of "Olivette" at the Globe Theatre, and encores were frequent and evenly divided between both singers. Miss Walsh is a first-class vocalist, and Miss Lewis evidently appreciates that fact.

STRAKOSCH'S ITALIAN OPERA COMPANY, at the French Opera-house, New Orleans, La., Dec. 26, sang "Il Flauto Magico," and "Sonnambula" 27, with "Traviata" and "Trovatore" underlined for 31 and Jan. 1.

MAURICE GRAU'S FRENCH OPERA TROUPE sailed from New Orleans, La., Dec. 25 for Vera Cruz, Mexico. Treasurer Durand and wife did not accompany them.

THE PHILADELPHIA MUSICAL JOURNAL is a new candidate for public favor, the second number having just been issued. It is published in neat form, and is interesting in its matter and musical numbers. It is issued at ten cents per copy. Wm. Nunemiller, 1,300 Chestnut street, Philadelphia, is the publisher.

THE ITALIAN-OPERA SEASON IN BOSTON.—The first of the two weeks' engagement of the Mapleson Opera Company at the Boston (Mass.) Theatre closed Dec. 31, with an artistically excellent but poorly attended performance of "William Tell." At the matinee, Dec. 31, Mlle. Vachot made a decidedly successful Boston debut in "Lucia" to only a fair house. The large houses of the week have been only two in number, and Minnie Hauk in "Carmen" and "Lohengrin" has served to draw both of them. The "Carmen" house was a very large one, and the "Lohengrin" performance almost as good. With these exceptions, the theatre has not received the large patronage the bills presented deserved. The different operas were put on the stage in a handsome manner, and efforts were not spared to make the Italian-opera season an event in Boston musical annals. The sacred concert, given at "popular prices," Sunday evening, Jan. 1, drew a big house, a fact not surprising when it is known that Minnie Hauk, Mlles. Rossini and Vachot, Miss Juch, Mme. Dotti, Ravelli, Campanini, Prevost, Del Puente, Galassi, Novari and Monti were all announced in a long and well-rendered programme. This week closes the Mapleson engagement, and "Les Huguenots" is announced for Monday [see telegraphic reports], with "Carmen" for Tuesday, "Faust" Wednesday, "Magic Flute" Thursday, "Martha" Friday, and "Trovatore" Saturday.

TWO LADY BELLPLAYERS, who can also play cornet and alto or trombone in brass, are wanted by Gene Luther, who advertises.

THE COMLEY-BARTON OPERA COMPANY sang "Olivette" to close their season at the Globe Theatre, Boston, Mass., last week, drawing only moderate houses throughout. "The Black Crook," with the Kiralfys' gorgeous scenery, appointments, etc., is the bill this week.

A SOPRANO SINGER wants an engagement. See Ruth Carru's card.

ALBERT GASTON, clown, vocalist and gymnast, will travel the coming season with Sells Brothers' Circus.

COL. DANIEL E. BOONE, after a successful tour through Algeria, sold his circus to the Rizarelli Bros.

FULLY SEVEN THOUSAND people assembled in Music Hall, Cincinnati, Dec. 28, to hear Patti and "The Messiah." The soloists were Patti and Miss Cary and Messrs. Toedt and M. B. Whitney. A chorus of four hundred voices, says our correspondent, "and an orchestra one hundred strong, all under the direction of Theodore Thomas, assisted in giving probably the best rendition that the oratorio had ever had here. The general verdict was that the oratorio did not give Mme. Patti sufficient opportunity to show her powers. She will return in February, when she is to appear in concert and an act of opera."

THE BOSTON IDEAL OPERA COMPANY occupied Robinson's Opera-house, Cincinnati, last week, and drew large audiences. On Friday evening "Fatinitza" was the bill. Mr. Fessenden was to take the part of Julian Hardy, but after coming to the theatre and finding that by mistake Tom Karl's name had been placed on the house programme instead of his own, he refused to go on, and Mr. Karl had to be brought from his hotel to sing the part. The performance was delayed a full half hour by Mr. Fessenden's action. The company closed 31.

SHAFFER'S MUSICAL PARTY and Swiss Bellringers have received a most complimentary letter from Bartlett Post 49, G. A. R., Massachusetts, before whom they played Dec. 24, 26. They publish it in another column. The troupe perform in Coldbrook, Mass., Jan. 4, Barre 5, Petersham 6, North Dana 7.

F. C. DAVENPORT wants an engagement to play trombone See card.

H. B. MAHN'S COMIC-OPERA CO., our St. Louis correspondent says, "did a fair business at the Grand Opera-house last week, producing 'Donna Juanita,' 'Patience' and 'Boccaccio.' The company sing in New Orleans this week and next, and then go to Chicago. They were followed at the Grand Opera-house by Collier's 'Banker's Daughter' Co., who are to be succeeded by Baker and Farron, Jan. 8."

LARGELY ATTENDED are the Thursday-afternoon promenade concerts given at the Academy of Fine Arts, Philadelphia, by the Germania Orchestra of that city, and the one of Dec. 29 was no exception to the rule. The most noteworthy numbers were a selection from Wagner's "Tannhauser," Mendelssohn's "Ruy Blas" overture, the last two movements of Raff's "Im Walde" symphony, and a canzonetta from Goddard's compositions for violin. The Germania will give two symphony concerts at the now-being-rebuilt Horticultural Hall Feb. 14 and April 11.

CHAS. H. JARVIS, the Philadelphia piano manipulator, will give the second of his series of piano recitals Jan. 7 at the Academy of Fine Arts in that city, when he will play compositions by Chopin only.

HIMMELSBACH, a pianist of Philadelphia, will inaugurate a series of matinee piano recitals in that city Jan. 21. Emil Gastel and Mr. and Mrs. Max Heinrich, vocalists; Van Geider, Rudolph Hennig and Wm. Stoll, players upon instruments, will lend him their aid.

"PATIENCE" crowded the Academy of Music, Philadelphia, afternoon and night Jan. 2, under the management of T. B. Pugh. The company closed its Philadelphia season on latter date.

DISASTROUS in the extreme was the engagement at the Eighth-street Theatre, Philadelphia, of the Stevens-Winston Comic-opera Company, which closed Dec. 31—much sooner than had been originally intended.

"PATIENCE," as given by Gorman's Original Church-choir Company, drew a large audience at Wood's, Philadelphia, night of Jan. 2. The same bill every night and Wednesday and Saturday afternoons of current week.

FRED H. MERRILL, snare-drummer, advertises that he can be engaged for the circus season.

HAVERLY'S "PATIENCE" COMPANY sang in the Richmond (Va.) Theatre Jan. 2, 3; thence to Petersburg 4, Cumberland, Md., 9, Wheeling, Va., 10, Columbus, O., 11, 12, Zanesville 13.

THE MCNAIL FAMILY and Sam K. Hodgdon's Concert Company played in Jonesboro, Ga., Jan. 2, Griffin 3, and are billed in Barnesville 4, Forsythe 5, Milledgeville 6, Eatonton 7.

CHARLES GOODWIN resigned the management of the Alice Oates Opera Company Dec. 17, in San Francisco, Cal., and Asa Field, backed by Ned Fry, accepted the responsibility, and has thus far achieved remarkable success in the interior towns of California.

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FOREIGN SHOW NEWS.

NEW PLAYS.

"The Thousand-and-one Nights,"

a new fairy extravaganza, was produced at the Chatelet, Paris, France, Dec. 14. The correspondent of *The Era* thus speaks of it: "It succeeded, though hardly so well as could be expected. The Arabian Nights' magnificence of the scenery was discounted in advance, somewhat to the disadvantage of the impression produced; then all I can say of the piece itself—shall I call it the libretto?—is that it is insufferably dull and tiresome. MM. D Ennery and Paul Ferrier could hardly have produced anything so stupid if they had tried to compose a prescription for drowsiness. There are thirty-two scenes, however, and this is the great attraction of a *feerie*, I believe; so the piece may be said to be, in that respect at least, worthy of their title. Fourteen years have elapsed since the last extravaganza was brought out at the Chatelet, and the style of such entertainments seems to me to have undergone a decided change in the interval. 'Les Voyages de Gulliver' was simpler and funnier than 'Les Mille et Une Nuits;' it was not so musical, for in the present instance we hear specimens of every imaginable kind of harmony and melody; indeed, the extravaganza might be called a semi-operetta, especially as it is from works of that category the majority of the airs have been borrowed. In a word, the splendid novelty is above all pretensions, and we seem to have seen the last of the rollicking, jovial, good-humored, absurd extravaganzas that were always acceptable in old days. I admit that the task imposed on the authors by the mere title was a difficult one, and their chief aim, probably, was to invent pretexts for superb scenic effects; in this they have been perfectly successful, and it is only by a string of such adjectives as dazzling, transplendent, effulgent, etc., that the optical effect can be described. The outlay must have been enormous, but, frankly, I am inclined to doubt whether the return will be in proportion. The Parisian public likes a gorgeous show, but it likes better to be amused, and what can be called amusement is not to be found at the Chatelet; the exhibition is curious, but at the same time tiresome; beautiful scenery, charming costumes, picturesque grouping, and elegant ballets do not console a spectator for being bored to death. Of course, a piece of the kind undergoes many modifications and improvements during the first dozen performances, and as M. Christian fills a leading role he will in all likelihood invent a series of droll interpolations in the dialogue; it is to be hoped he may. The authors have linked together Scherazade's unconnected fables in an ingenious manner. Abou-Hassan they suppose to be in love with the Princess, and he has to pass through a series of obstacles to win her hand; aided by the benevolent fairy, it need hardly be said he succeeds. The Sultan Schariar has personal experience of all the most interesting adventures in the innumerable collection, and makes acquaintance with Sinbad, Aladdin, Ali Baba, etc., in turn. The various episodes follow the original text almost exactly, so I need not repeat them. In one instance, however, they have departed from this fixed line, and when Hassan comes to Cleopatra's palace to seek the finest pearl in the world, we have the most magnificent scene ever placed on any stage; this is, in fact, the great attraction of the extravaganza, what everybody will go to see. There is a certain resemblance to the second act of 'Aida,' but the splendors of the latter are thrown into the shade. Three elephants take part in the show, and two of them coupled together bear on their backs a large platform on which is seated the Queen with her slaves and the women of her Court. I have never seen anything more brilliant in stage-effect. The architecture of the palace is imposing, nothing mars the dazzling impression, and the scene is a triumph for the painter, M. Rube. The ballet, which is danced here, is beautifully arranged, the medley of colors being in admirable taste; the customes are by Gresin. Another most artistic scene is the interior of a bazar, in which all the brightest and richest hues are brought into relief, and the infernal hunt of the twentieth scene is grand, the fine forest-trees being gems of scene-painting. Mounted huntsmen and dogs rush off and on with a zeal that adds to the realism of the surroundings. Perhaps when the dialogue brightens up a little the piece will become something more than a mere dazzling spectacle, all silver, gold, jewels, tinsel, and electric light. M. Christian is the Sultan: he was not funny last night, but when he begins to say whatever comes into his head he will be as comical as ever, I dare say; authors should never write a part for him, but leave him to invent it. Mlle. Zulma Bouffar represents half-a-dozen parts, Abou-Hassan, Sinbad, Aladdin, etc., and is the life and soul of the piece. Madame Benuati's fine voice does excellent service, and Madame Paul Deshayes is a fascinating Cleopatra. When I have mentioned M. Allart (from the Athenee), who is droll as Noureddin, and M. Germain (from the Varietes), enough will have been said of the long cast. The supers and ballet-dancers have been carefully trained, and it was wonderful that so complicated a performance could be got through without a hitch the first night. A very extended and profitable run is counted on by director and authors." From another source we learn that 2,800 different costumes are displayed, and that the cost of the mounting exceeded $100,000. In the "Infernal-chase" scene a pack of sixty hounds in full cry cross the stage, followed by huntsmen at the gallop.

"Casse-Museau,"

a drama by Edouard Philippe, G. Marat and L. Marx was produced at the Chateau D'Eau, Paris, Dec. 13. This trio of young dramatists are to be credited with one stroke of originality, because they have introduced an honest, upright judge on the French stage. Their work is thus reviewed: "Up to the present time the established rule in melodrama here has been to make convicts the pink of honor and probity, innocent victims of mistaken justice, while tradition equally required that magistrates, of no matter what grade, should be knaves, and generally something worse. The moment a man in a frock-coat was introduced in the first act as a *procureur imperial or royal*, you might be quite certain the villain of the piece was before you, just like the baritone in opera. The occupants of the gallery, who pass swift, but sure judgment, were never an instant in doubt, but knew instinctively who was to be the object of their hootings—and perhaps the mark for their orange-peel—during the rest of the evening. The new play has inaugurated a new order of things; but so strong is the force of habit that the public on Tuesday night remained for a long time under the erroneous impression that the authors had added another portrait of a wicked judge to the numerous collection already in a French repertory, and that the villain in 'Petit Jacques' was to find a rival at the Chateau d'Eau. For the Count de Vernieres, Procureur of the Republic, does not establish his reputation as an honest, honorable man until the very last scene. During the preceding ones he seems to be gliding down the slippery path to crime, pushed on by his blind jealousy. Finally, he struggles against evil passions momentarily excited, and overcomes them, much to the surprise of the gallery. If the authors have rendered justice to this honest officer of the law by saving him from the reprobation of the audience, they certainly owed him amends of some kind, for they have gifted him with the most extraordinary batch of near relatives that any man need desire to avoid. The main point of the plot is the mysterious murder of a woman of the town named Marie Sellnar, who happens to be the sister of the Procureur's wife, the Countess de Vernieres! The person first suspected of the crime, and against whom circumstantial evidence is strong, turns out to be the Count's natural son, while the real murderer is at last discovered in the poor magistrate's own brother, the Vicomte de Vernieres, *alias* Roullier, *alias* Fadier, *alias* Casse-Museau. A more deplorable family no member of the bar need possibly desire. How the Countess' sister could fall so low in the scale of vice is not explained, but we may accept the fact, because a still greater demand will be made on our credulity before the drama proceeds very far. The Countess has gone to visit her sister, and meets in her rooms a young man, Lucien Renaud, in whom she takes a particularly tender interest. Marie Sellnar is from home, but her sister leaves a note for her, in which she mentions her meeting with Lucien. These few lines serve to compromise not only young Renaud, but also the writer, for when the former is arrested for the murder the Count is led by appearances to the supposition that his wife has been unfaithful to him with Lucien. His jealousy as a husband consequently comes into contest with his conscience as a magistrate and tempts him to send to the guillotine an innocent man, who, he believes, has dishonored him. This part of the action is well worked out, and affords material for pathetic or strong scenes, which were warmly applauded; indeed, the interest of the story is not allowed to flag for an instant, and, if it were not for two utterly inadmissible impossibilities, I should gladly accept all the hackneyed incidents and providential interventions which are plentifully strewn through the five acts. Those unacceptable impossibilities are soon stated. Casse-Museau, to give the former Viscount de Vernieres the name by which he is known in the world of robbers and cut-throats, murders Marie Sellnar in order to obtain her diamonds, the scene being staged with the most exact attention to realism, so exact that the effect is powerful; the assassin overturns chairs and tables in pursuit of his victim, and at last strikes her with terrible fury. The Vicomte had been brought to his present ignoble pass by gambling and other vicious propensities; he has become the cleverest villain in Paris, and can defy the police by his skill in changing his disguises. The crime accomplished, and his booty secured, to whom does he sell Marie Selinar's diamond necklace? To his brother, the magistrate charged with examining into the affair. My credulity will not stretch so far as this, but the second improbability is even still less acceptable. Having concluded this sharp bit of business with his brother—in whose house he is—Casse-Museau steps forward to the footlights, and, in a confidential aside to the audience, says: 'So far so good; Marie Sellnar's diamonds are in safe hands!' a whisper that is overheard by a young girl, Lucien Renaud's sister, and it is the clue thus obtained which may be said to form the foundation of the intrigue supporting the drama. Supposing Casse-Museau to be so foolish as to express his dangerous thoughts aloud, in his brother's house, too, as if he wished to make sure of being guillotined, a stage aside rests between the speaker and the audience, and should never be overheard by another of the *dramatis personæ*. To build up a whole plot with an overheard aside for scaffolding is, therefore, a blunder only excusable when committed by very young authors like those of 'Casse-Museau,' but it is not to be accepted without protest. I cannot help also expressing condemnation of the sensational tone of the piece, and especially of the horrors brought before the spectators. After the murder scene we have a realistic picture of the Morgue, with its slate slabs ready to receive their lifeless occupants, the garments of former tenants of the grim dead-house hanging from lines as in the original; then the corpse of the murdered courtesan is brought on the stage, with a wide red gash in the bosom; it is enough to make one's flesh creep. The guillotine of the Ambigu is surpassed. The fourth act represents a scene before a public dancing-saloon at the Courtille, where all the scum of the Belleville population appear, having emerged from what M. Gambetta called their 'repairs;' it is amusing, so accurate are the reproductions of the various types which go to make up the army of crime and poverty in this city. But all this array of horrors and villainy is bad food for the imaginations of popular audiences like those of the Chateau d'Eau, and I do not see why authors cannot try to give their spectators some good, wholesome liquor instead of the fire-water we see dealt out time after time at houses which appeal to the democracy for support. This being said, I can repeat that the new play is interesting from end to end, and that it bids fair to be a success. The conclusion of the plot can be easily divined, and it is the Procureur who hands over his brother to justice; as he does so, ashamed at the disgrace brought on his name, he takes the rosette of the Legion of Honor from his own buttonhole. His mistake with regard to his wife he also discovers, and, as has been stated, he concludes his stage existence as the first honest magistrate seen in French melodrama. The acting of the two leading parts is really excellent, and to Madame Marie Laure's talent in rendering the double roles of Marie Sellnar and the Countess much of the success of the play is due."

"Foggerty's Fairy,"

an entirely original, modern fairy comedy in three acts by W. S. Gilbert, was produced at the Criterion Theatre, London, Dec. 15. This piece was written for the late E. A. Sothern, who paid the author £3,000 for it. No little curiosity was evinced to witness its performance; but, it is stated, the comedy is not worthy of its author. Mr. Gilbert, possibly, was conscious of not having done his best work in this piece, because he offered at one time to take it back for revision. There are plenty of comic ideas and quaint expressions, which were greeted with shouts of laughter. Most of these were so odd and so unexpected that they took the audience by surprise. Separating the main outlines of the story from its wildly fantastic surroundings, we have the following principal incidents: The scene opens at the house of Mr. Talbot, a wealthy cheesemonger, whose daughter is about to be married to Frederick Foggerty, a young surgeon, whose chief claim to the young lady's affection is that he 'has never loved before.' At least, this is what Jennie believes. She is sentimental in the extreme, and could not endure the idea of accepting a man who has ever loved before, and this is why she has already rejected young Walkinshaw, Foggerty's friend, who has been entangled in an adventure with a strong-minded lady very anxious for matrimony at any price. When the comedy opens the wedding is about to take place, and old Talbot is annoyed that the ladies will cry. He fears his daughter will have a red nose at the ceremony, and recommends her to "powder it." Poor Jennie is, however, in distress chiefly because her wedding-dress has not come home; and, while waiting for it, she indulges in speculations as to what she would do if she discovered that Foggerty had ever loved before. She says something dreadful would take place, "something with a knife in it," and she compares the love of a man who has been engaged before to "a defaced postage stamp." Foggerty declares that he has never loved, although a lady, who had brought eighteen actions for breach of promise, had tried hard to entangle him. But just as they are about to proceed to the church there arrives an elderly spinster, Miss Delia Spiff, whose enormous fortune had tempted the fickle Foggerty into an engagement with her. This he had kept a profound secret, and he is filled with horror when his rival, Walkinshaw, informs him that Miss Spiff will be there in time to prevent his marriage. What is to be done? "Oh, that I had some good fairy to protect me!' exclaims the tortured bridegroom. No sooner is the wish expressed than the Fairy Rebecca comes through the wall of the drawing-room offering her services. She is a "good" fairy, she tells him, and can dispose of Spiff without the slightest difficulty. The good fairy takes a glass of sherry and a biscuit, and talks the matter over. Eventually she gives the hero a phial and some globules. If he takes one of the globules the fairy can be summoned in a moment, and if he wishes completely to blot out any circumstance from his existence he has merely to take a draught from the phial in water, like any other medicine, and instantly the circumstance itself and everything connected with it will pass out of his life. Foggerty accepts the proffered aid of the fairy. Spiff arrives to claim her truant lover, who is youthful enough to be her son, and Foggerty in despair takes the draught, exclaiming "May my acquaintance with Spiff and all its consequences be forever blotted from my existence!" and the curtain falls upon the first act. The entire action takes place within twenty-four hours, and when the curtain rises again Foggerty is seen asleep upon a sofa in a drawing-room in Harley street. The good fairy is beside him, and awakes him in order that he may realize the new conditions of his existence. He gets up, rubs his eyes. Yes, it's all right. There is the wedding-bouquet, and presently the bridesmaids enter. He inquires after the bride. "She is as well as can be expected," they reply. "Ah! now I know where I am," responds Foggerty. "Good gracious, I must have been married some time. Is it a girl or a boy?" His fancies are rudely shattered. It is not his own, but Walkinshaw's marriage with Jennie, that is about to take place. He has invented "the longevity pill," and has made a fortune, and is to marry the cheesemonger's pretty daughter, having convinced her that he never loved before, when there arrives the lady darkly hinted at in the opening scene, Miss Malvina De Vere, who has recovered damages in seventeen actions for breach of promise. She is a "splendid ruin," and has just fascination enough left to get foolish, susceptible fellows into her toils. Malvina tells the story of her "bleeding heart" to Jennie, and the confusion is terrible when it is discovered that Walkinshaw was to have been her eighteenth and Foggerty her nineteenth victim. Foggerty runs away from this adventuress, and so does Walkinshaw; but at last the curtain falls with Malvina in Foggerty's arms. Up to the middle of the second act the eccentric situations had provoked incessant mirth, but towards the close of the act there was a great falling-off, and it was seen that the quaint fancy with which the author started was hardly strong enough to sustain the weight of three acts. Matters were not improved in the third act by the introduction of a couple of mad-doctors and a keeper, brought by the cheesemonger, under an impression that Foggerty has had an attack of insanity. Truth to tell, the incidents themselves have not much sanity, and ominous sounds were heard during a very absurd scene in which Foggerty, supposing himself to be charged with a crime, tries to fix it upon Walkinshaw. There is in this scene a complete lack of Mr. Gilbert's customary inventive skill, nor is the humor of sufficient originality or brilliancy to compensate for the poverty of the incidents. A sense of relief is felt when Foggerty remembers the good fairy, and calls her up to his aid. She grumbles at first; but, as Foggerty shows plainly her scheme has not worked well, and he threatens, if she is obstinate, to use his remaining forty-seven globules, and call her up each time, the Fairy Rebecca confesses that she has not managed affairs cleverly, and promises to set them right; and just as the audience begins to get impatient a sudden and clever mechanical change of scene takes place, and there is Foggerty again in Talbot's drawing-room, on the point of making the pretty Jennie his bride.

The Era says of it: "This comedy cannot be judged by any previous work of the kind, and we confess we could hardly wish to see 'Foggerty's Fairy' accepted as a model. Take from it the brilliancy and drollery of Mr. Gilbert's dialogue, and what remains would be weak and feeble in the extreme. The central idea on which the comedy is founded is funny, but it is not worked out with that delightful blending of poetry, humor and knowledge of human nature which all the world has so cheerfully acknowledged in past days. It is, when we remember 'Pygmalion and Galatea,' 'The Palace of Truth,' etc., that we find a feeling of regret and disappointment stealing over our minds, and then 'Foggerty's Fairy' seems to dwindle down to the dimensions and character of a nursery fable, a fantastic production made up entirely of incongruities and improbabilities. In departing from the ordinary standards of dramatic literature, Mr. Gilbert appears to have ventured upon a strange ocean, where his bark has been drifted hither and thither without any settled idea as to what port he could make for. His 'good fairy' came only just in time to save him from shipwreck, and we are reluctantly compelled to place 'Foggerty's Fairy' rather low down in the scale of Mr. Gilbert's stage works. Respecting the acting, no praise can be too great all round; everybody deserved commendation."

DRAMATIC.

MRS. LANGTRY.—There seems to be quite a diversity of opinion concerning this lady's abilities as an actress. *The Sunday Times* says: "It was known that the lady intended to adopt the stage as a profession, and her recent performance in 'A Fair Encounter,' at Twickenham, had been spoken of in terms of undiscriminating praise. 'A born actress' had been found, it was said. This is a very misleading phrase. A person may have, as Mrs. Langtry undoubtedly has, great natural histrionic ability and an aptitude for acting; but the 'actor' or 'actress' becomes such by long training and schooling, and much hard work. Society of the present day affords, no doubt, a very good school of acting, and no lady can live long in the 'high world' without learning and adopting many of the arts of the player; but Mrs. Langtry has much experience to gain and much of the dramatic art to learn before she can be candidly and without flatterey named an 'actress.' The debutante's performance on Thursday gave signal proof that this fact was fully accepted and acknowledged by herself, and there were abundant signs of excellent schooling loyally adopted and readily assimilated. Mrs. Langtry has many natural advantages for the stage—great beauty, a winning smile, ease and grace of movement, and, above all, a sweet voice with a singularly perfect delivery; and her impersonation of Miss Hardcastle showed, in addition to these natural advantages, distinct dramatic talent of a high order only requiring time and study for development. This difficult part was rendered with great refinement and a skillful balance. In assuming the barmaid, and in her raillery of young Marlow, this Miss Hardcastle did not become vulgar or forget the lady. For an amateur the performance was very successful; for one aspiring to become an actress in real earnest; very promising." *The Era* thus reviews her performances: "The task of doing justice to the part of Miss Hardcastle, the young lady who so playfully, in order to test the character of her intended husband, enters so readily, and with such tact, into the scheme which had its inception in the mischievous brain of Tony Lumpkin, is by no means an easy one, and can only be adequately fulfilled by an actress of experience, or of exceptional natural ability. That Mrs. Langtry has not had the first it is hardly necessary to assert. She appeared a few weeks ago, we believe, at a semi-private performance at Twickenham, and contrived to please a friendly audience predisposed to flattery. She so far succeeded on Thursday, for she had a similar audience; but that she met all the requirements of the part cannot for one moment be admitted. And in saying this we say that Mrs. Langtry has not the exceptional natural ability which, we have suggested, must exist if experience be wanting. Let us assert, then, at once, that Mrs. Langtry is a respectable amateur, and that, as a member of one of the innumerable dramatic clubs that air their vanity at St. George's Hall and in other directions, she would get along very well, and with her reputation for beauty—beauty, by the way, that was not discoverable behind the footlights on Thursday—with her good voice and her retentive memory, she would probably be entrusted occasionally with leading parts. At the Haymarket Mrs. Langtry suffered terribly by comparison. She had been daring enough—we beg pardon, she had 'kindly consented'—and had been condescending enough to associate herself with some of the very best professional talent of the day, and her own small ability by the side of it was as a candle to the sun. It was difficult to detect it. Mrs. Langtry, we found long before the end of the comedy was reached, has plenty of confidence, the outcome probably of the flattery of fawners who have tried to persuade her that she is a born actress, and that nature, in giving her more than a due share of beauty, has also endowed her with abnormal brains. But, in spite of this confidence and this belief in herself, Mrs. Langtry started nervously, as was to be seen by the forced and painful smile which she put on and checked, and put on again, in the first interview with her father, in which the character of Young Marlow is discussed. The nervousness, however, lasted no longer than this scene. The representative of Miss Hardcastle has a great chance of showing acting skill in the first encounter with the bashful and confused Young Marlow; but Mrs. Langtry certainly was not equal to the situation, and, had it not been for the fine comedy power of Mr. Bellew, the fun of the scene would have been altogether lost. Nor was there much to call for praise in the subsequent scenes, where Miss Hardcastle assumes the character of a barmaid. Mrs. Langtry truly had full grip of the text, and her memory never failed her, although it must be said that her emphasis was more than once put in the wrong place; but in the acting of the part there was nothing that ever got above the level of mediocrity, and this we say notwithstanding the applause of her many fashionable friends in front, notwithstanding the splendid bouquets that were showered at her feet, and notwithstanding the emphatic dictum of an exquisite who was to be heard remarking as we left the theatre: 'By Jove, sir, she's a great actress!' In Miss Hardcastle's share of the text there is a line that runs after this fashion; 'In the first place, I shall be seen; and that is no small advantage to a girl who brings her face to market;' while Young Marlow, in one passage, is heard saying to the lady: "Such beauty fires beyond the power of resistance;' and in another: 'It was your beauty; who could see that without emotion?' These sound like good advertisements for one whose real or imaginary facial charms have hitherto, in the opinion of many, formed her chief recommendation, and who are ready to assert—on oath, if necessary—that the physical advantages they admire must, as a matter of course, be allied to mental superiority. Let us repeat, then, that Mrs. Langtry at present is a raw amateur; and say, further, that any little acting skill she possesses has come of the careful coaching of the clever and accomplished Miss Henrietta Hodson (Mrs. Henry Labouchere), and that she will do well not to be misled by the flattery of fools. If it be true that she proposes now to adopt the stage as a profession, she will be quickly undeceived if she imagines that the approval of friends and flatterers will be endorsed by the general public, who, when they pay for talent, expect to get it."

At the London Theatres.

THE OLYMPIC was to have been opened Dec. 26 by Miss Lizzie Telbin, producing "The Member for Slocum."

THE OPERA COMIQUE was to have been reopened Dec. 31 by J. Hollingshead and R. Barker with "Mother-in-law" and a one-act operetta entitled "Lover's Knots."

DAVID JAMES has joined the company of the Lyceum Theatre, playing Our Mr. Jenkins in "The Two Roses."

LOTTIE VENNE made her first appearance at the Comedy Theatre Dec. 17, singing Fiametta in "The Mascot."

MRS. LANGTRY, it is said, has accepted an engagement at the Haymarket.

Gossip.

LINDA DIETZ produced Augustin Daly's "Divorce" in Edinburgh, Scotland, Dec. 12. It was thus spoken of: "Of the literary merit of the drama we cannot speak highly; while the type of character introduced is either one that is preposterously impossible, or of a class with which the amusement-seeking public of this country will find little sympathy."

THE NEW THEATRE ROYAL, Belfast, Ireland, built upon the site of the one burned June 8, was to have been dedicated Dec. 22.

MUSICAL.

CAPOUL is to give his first night's salary—$200—when "Le Sais" shall be produced at the Renaissance, Paris, to the sufferers by the Vienna disaster. By the way, Capoul came very near becoming director of this theatre. Negotiations were pending between M. Koning and the tenor, who was to have two partners, for the transfer of the theatre for the sum of £10,000; but the arrangements fell through at the last moment.

"LE SAIS."—Madame Olagnier, who is author alike of libretto and music of "Le Sais," is a widow of a private secretary of the ex-Khedive; and it was in the palace of Kasril-Nil that she composed the Egyptian poem. And, now, would you know what is a Sais? The Sais is a young Arab, of twelve to sixteen years of age, who leads on foot the horses drawing the carriages in Cairo and Alexandria. He spurs on the animals by running at their side, and at night he lights the way by carrying a torch, which he brandishes about, shouting as he goes "Seminak, chemalak! ("To the right; to the left.") And so that the crowd shall make way for the vehicle, the Sais runs like a racehorse. The costume of this swift-footed Arab is peculiar enough to merit a short description; consisting as it does of white trousers, tight at the knees, and large and flowing downward. The cloth vest is one mass of gold embroidery, the sleeves of which, being large and in muslin, and fastened at the back, leaves the arms almost bare. The feet and lower part of the legs are also nude. The Sais is often considered, by foreigners, to be one of the prettiest sights in Egypt, for the long-flowing sleeves resemble wings; not those of an angel, perhaps, for we do not picture the inhabitants of the skies to be black. But so light are their movements that they seem to fly, as it were, through the air. The Sais is always young; they never exceed twenty years; after that time they become drivers. The story of Madame Olagnier's opera is simple enough. A Bedouin chief has, in spite of the veil worn, been enabled to have a cursory glance at the features of Tefida, the daughter of Kalife, and at once becomes smitten with the girl. So as to penetrate into the harem where Tefida is confined, Naghib disguises himself as a Sais. Tefida has been destined to the Sultan by her father, who surprises her with Naghib. The lovers take flight, but are followed by one Serour, who to pursue them throws himself into the river, and endeavors with his dagger to capsize the boat. Not only is he frustrated in this effort, but while the lovers are landing, away from all danger, their would-be destroyer is drowned. The libretto, though it contains but small dramatic elements, is eminently adapted to musical development. It was, in fact, the love scenes it contains that were the attraction for M. Capoul, through whose influence alone M. Koning decided to mount the opera of Madame Olagnier. If faith is to be placed in the prognostications and gossip of the greenrooms, "Le Sais" will have an immense success. Such must surely be the opinion of M. Hartmann, the Parisian editor, possessing the score, who has already, and on somewhat extraordinary terms, sold it to M. Mayer. It has been, it is reported, purchased for England for the sum of £1,000. M. Mayer has deposited £80, and the balance becomes due after the first representation, unless he renounces his bargain, in which case, in addition to the amount already paid, a forfeit of £120 is also due from him to the proprietor.

FAURE, the famous French baritone, has been appointed a chevalier of the Legion of Honor.

NEGRO MINSTRELSY.

BETTER THAN GUITEAU.—Robert O'Connor, described as a "colored comedian," was charged at the Lambeth Police-court, Dec. 15, with being drunk and disorderly at Denmark-hill the previous night. Mr. Saunders (the magistrate).—What have you to say, prisoner, about getting drunk? Prisoner.—Well, I don't know, but I did get a drop, I suppose. Mr. Saunders.—You should not go about in such a costume, and get drunk and annoy people. Prisoner.—The costume, your Worship, is a recognized institution of the country. Mr. Saunders.—Well, even if that is so, I must fine you. Prisoner.—My dear sir, you had better not. Mr. Saunders.—I must. Prisoner.—Well, make it small. Mr. Saunders.—You must pay five shillings. Prisoner.—Now, really, my dear sir, you must make it less than that; say half a crown. Mr. Saunders.—No, five shillings. Prisoner.—Really, you can alter it. Make it half a crown. Mr. Saunders, who was evidently amused at the style of the prisoner, at length said: "Well, I will make it half-a-crown," upon which, in most flowery terms, and amid great laughter, the prisoner expressed his thanks, and retired from the dock.

CIRCUSES.

SANGER'S AMPHITHEATRE, late Astley's, London, was to have been opened Dec. 26, with the pantomime of "Blue Beard" as a special attraction.

HENGLER'S CIRCUS, London, is reported as doing well.

MISCELLANEOUS.

THE POLYTECHNIC, London, was to have been reopened Dec. 26 under the management of James Howell.

AT JERRY MUNROE'S

A NEW FEATURE IN GYMNASTICS.

(*Chicago Times.*)

A short time ago the writer visited Munroe's Theatre—that gem of variety order on the South Side. It is hardly necessary to remark here that the performance was all its patrons required, and that its patrons on that occasion were of the critical class. Among the various artists who presented their specialties were the gymnasts Melville and Melrose. The former is the possessor of but one leg, and is known as the one-legged wonder, being the only one-legged gymnast in the world. At the conclusion of the performance of these artists the reporter remarked to Mr. Munroe that it was a pity that Mr. Melville was not the possessor of two legs, whereupon Mr. Munroe laughingly remarked: "I have been advising him to try St. Jacob's Oil for more than a week to see if it will not grow another leg in the place of the one lost, and upon my word I would not be surprised if it would do it. I know of so many cures wrought by that remedy that a small matter like that of furnishing a man with a bran new leg to order would not surprise me a particle. It cured Mr. Melville of a badly-sprained ankle last week that with any other remedy in use the gentleman would have been laid up a month. He fell from the horizontal bar while performing what is termed the Giant Swing, falling with full force on his foot while that member was in a bent position. It was the worst sight I ever saw when he limped into the dressing-room. In a few hours it was all black and swollen, and the sinews stood out like trailing vines on a porch," said Mr. Munroe, at a loss for a simile, "but he sent for a bottle of St. Jacob's Oil, the Great German Remedy, and applied it at once; also the next morning. He wished to appear at the matinee performance, but his foot was still swollen, although it had regained its natural color, and I bade him hold off until night. That night, however, to the surprise of everyone in the house, Mr. Melville went right on with his performance as though nothing had happened on the previous night. Why, if I could but enumerate the many cures wrought out by that wonderful medicine right under my own eyes, I could fill a pretty respectable volume with them. I suffered myself a few months ago with a pain in my shoulder which swelled and became very sore. I applied St. Jacob's Oil, and it drove the pain and swelling away in a little while. I have known it to be applied on horses also with the best effect imaginable, and I think that St. Jacob's Oil is a remarkable remedy." The reporter thought so himself by this time and he parted with the genial manager, leaving that gentleman complacently surveying the crowded house that always finds the best of chat and the best of programmes at Munroe's Theatre, which, like St. Jacob's Oil, satisfies all who buy it.

RATES.

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OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Wednesday morning. The outside pages GO TO PRESS ON MONDAY, and the inside pages on Tuesday evening. Advertisements intended for the outside pages should reach us not later than noon on Monday, and all favors should reach us early on Tuesday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Tuesday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders.

WE EMPLOY NO AGENTS. Send all advertisements and money direct to this office.

Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,758 or CLIPPER BUILDING,
88 and 90 Centre street, New York.

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THE PATHFINDERS.—This company, which appeared at the Opera-house on Tuesday evening, should have had a larger audience, and would have had but for the threatening weather. The performance, from the Irish sketches by Fielding and Magrie Walker to the contortions of Delhauer, was unexceptionably good. "Scraps" is in some respects similar to the performances of Salsbury's Troubadours, but contains distinctive features of its own. It is the largest two hours of pure and unadulterated fun, divested of the least suggestion of vulgarity, that has been presented at the Opera-house this season; and the company, who are ladies and gentlemen as well as artists, enter into the performance with a spirit of rollicking good nature and vivacity that is contagious. One hardly knows whether to admire most the keen battle of wit between Fielding and Miss Walker, or the comical blunders of that animated sand-bag, "Claude," represented by J. N. Rentfrow. Miss Ross and Mr. Connelly are equally happy in their character sketches. The vocal music is adapted to the scene and surroundings, and takes well, because the songs are well sung, without any attempt at that affectation and extravagant gesturing and trilling which mars rather than adorns. They made a very favorable impression here.—LANSING (MICH.) REPUBLICAN.

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Cable's Adelphi Theatre,

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DOBSON'S new patent open-back, silver bell Banjos, the finest-toned instruments in the world. HENRY C. DOBSON & SON, Sole Manufacturers, 1,237 Broadway. Send for new price-list. 30-tf

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MUSICAL.

Continued from page 695.

THE CHICAGO CHURCH-CHOIR COMPANY, under the management of Len Grover, was to have presented "Pinafore" at Central Music Hall, Chicago, Ill., Jan. 2, 3, 4.

THE YALE GLEE CLUB are to give a concert at Central Music Hall, Chicago, Ill., Jan. 5.

PATTI was to have appeared at Haverly's Theatre, Chicago, Ill., Jan. 3, in the first of three operatic concerts. The other two are announced for 5, 7 (matinee).

THE EMELIE MELVILLE OPERA COMPANY closed in Central Music Hall, Chicago, Ill., Dec. 31. Business was not good. They opened in Cleveland Jan. 2.

THE AUDRAN OPERA-COMIQUE COMPANY sang "The Snake-charmer" at the Brooklyn Academy of Music Jan. 2 to moderate business. They remain there one week, going to Chicago, Ill., 9 for a week; Milwaukee 16, 17, 18.

"OLIVETTE" was sung at Haverly's Brooklyn Theatre by the Comley-Barton Company Jan. 2, afternoon and evening. The matinee performance did not commence until 3 o'clock, owing to the delay caused by the accident to the steamer Newport, upon which the company were passengers. Business good. The combination will open at Haverly's Fifth-avenue Theatre, New York, 9. "The World" will be produced at the Brooklyn Theatre next week.

"THE MASCOT" was well rendered by the Wilbur Opera Company at Rand's Opera-house, Troy, N. Y., Dec. 26, 27, 28, to good business. Ford's Opera Company did "Billee Taylor" and "Patience" 31; thence to Syracuse Jan. 2, 3, Rochester 4, 5, 6, 7.

PATTI, who was billed to appear at the Opera-house, Louisville, Ky., Dec. 31, telegraphed two days before, canceling the engagement.

THE YALE GLEE CLUB will give a concert at the Brooklyn Music Hall Jan. 11.

THEODORE THOMAS' Orchestra occupied the Park Theatre, Indianapolis, Ind., Dec. 29, to a good attendance, and went to Detroit, Mich., 30, 31. The Yale College Glee Club is billed Jan. 4.

THE FAY TEMPLETON STAR OPERA COMPANY are said to have played to the largest business of the season in Galveston, Texas, and San Antonio. Route: San Antonio Jan. 1 to 4, Austin 5, 6, Brenham 7, Waco 9, 10, 11, Corsicana 12, Dallas 13, 15.

"ISRAEL IN EGYPT" is now being rehearsed by the Cecilian Singing Society of Philadelphia for their next concert. This work will be included in the programme of the May musical festival in New York, at which the Cecilian will form part of the chorus.

THE ACME OPERA COMPANY sang in Topeka, Kas., Jan. 2, 3, going to Lawrence 4, Atchison 5, Leavenworth 6, 7, St. Joseph, Mo., 9, 10, Nebraska City, Neb., 11, Omaha 12, 13, 14.

A MUSICIAN who can play second-violin or clarionet and double first alto in brass is wanted for Richmond & McElreth's Dramatic Company. See card.

GEO. A. OTT, slide-trombone player, joined Haverly's New Mastodon Minstrels at Reading, Pa., Dec. 31.

VARIETY HALLS.

AT THE ADELPHI THEATRE, Peoria, Ill., the arrivals Dec. 26 were the Sissons, Frank Campbell, the Winnetts, Baby Rhinehardt, Lew and Lulu Catlett, Lottie Forrest and Gus Du Bois. To have opened Jan. 2: Belton and Bradford and Murphy and Miles.

MLLE. ZOLA, who recently opened the Zoo Zoo Theatre, Memphis, Tenn., suddenly disappeared, says our correspondent, "Dec. 19, leaving salaries unpaid."

SAM MCCUEN, proprietor of the Tivoli Theatre, New Orleans, La., gave each of the following performers a Christmas gift ranging in value from $10 to $25: Carey and Mack, George Sisson, Frank Collins, Rose B. Lee, Maggie Murray, Nellie Dale, Blanche Devere, Rosa Lawrence, Millie Malmburg, Ada Walton and Wiley Hamilton.

FRANK BUSH will soon produce a Hebrew comedy in three acts, entitled "Moses in Ireland." He is now arranging dates. Geo. H. Jessup is the author of the above piece, and it is said to be brimful of funny situations and taking lines. Mr. Bush publishes his address in another column.

THE PARLOR OPERA-HOUSE, Bridgeport, Ct., under C. H. Cole's management, receives a hearty endorsement from a number of the performers, as per card elsewhere.

NETTIE WESTON is seriously ill at her home in Chicago, Ill.

THE DEPARTURES from Ward's Opera-house, Fall River, Mass., Dec. 31, were the Four Shamrocks, Quilter and Goldrich, the Ripleys, Mlle. Leoline and Sam Martin. To have opened Jan. 2: Chalet, Fry and Marshall, Powers Bros., Carlisle, Shed Leclair, Madge Alston and Jeffreys Warner.

PROF. JOHN WINGFIELD'S leaping dog "Prince" was presented with a silver collar, having engraved on it, "To the best leaping dog, Prince, by Louis Filber, Pittsburg, Dec. 25, 1881."

MARRIED.—Harry Lavеer, gymnast, of Kalamazoo, Mich., and Miss Amy Santley of New York, were married at Fargo, D. T., Dec. 23, 1881, by the Rev. R. S. Regan of Sparta, Wis.

THE PATHFINDERS in "Scraps" give an entertainment that is recommended as being full of spirit and "go," and Manager Joe Lang of the Adelphi Theatre, Buffalo, N. Y., says that the company is A No. 1. It now includes Marie Jasper, Maggie Walker, Virginia Ross, Harry Fielding, Ed. J. Connelly, J. N. Rentfrow, Harry Ramsbrook, Wm. Delhauer, Elviro, Wardel, Frank Spiegel, the Ziegler Bros. and Graham and Butler. Manager Rentfrow, whose address find in our advertising department, states that their first open date is in April.

W. T. BRYANT, Ethiopian comedian, and Lizzie Richmond, comedienne, advertise that they can be engaged to produce their taking specialties after Jan. 16.

ALBERT KREAMER'S Specialty Company closed a week's season at the Theatre Royal, Montreal, P. Q., Dec. 31. The troupe includes Charles W. Young, Georgie Melnotte, the Barlow Brothers, Jessie Merton, the Milo Brothers, Fanny Knight, Kelly and O'Brien, the Colored Troubadours, Nelton, Mason and Titus, and Mabel Stanton. Fannie Louise Buckingham was to have opened Jan. 2 in "Mazeppa."

CARL HERTZ, "King of Cards," who last week performed with success at the Howard Athenæum, Boston, Mass., states that his time is all filled for the season, and that he will travel next Summer with the Forepaugh Show.

EUGENE MAYNARD, gymnast, who fell in the Theatre Comique, Washington, D. C., Nov. 2 last, is still confined to his bed at his home in Philadelphia, but is slowly recovering.

PERFORMERS can find engagements at the Atlantic Theatre, Newark, N. J. Konig & Hohwicler are the proprietors and B. W. Brown is manager.

CHARLES EDWIN, oldest son of Charles R. and Josephine Ball, died (place not given) Dec. 23, aged five years eight months and eleven days. He was a nephew of Kitty Sheppard.

DEDICATED TO MY SISTER JOSEPHINE.

We mourn for our loved one that God has taken away,
For we shall not meet him until the judgment-day;
God has called him above to that haven of rest,
The mansion of holiness, the home of the blest.
The parting was sad, for we loved our dear boy—
For he was our darling, our pride and our joy.
Oh, how we miss him, dear "Colonel," our son,
Yet we bow to His decree—God's will be done.

Lyceum Theatre, Chicago, Ill., Jan. 2, 1882. KITTY SHEPPARD.

CHARLES BURTON'S Burlesque-opera and Novelty Company, supporting the burlesque artist Clifton, who is announced as "the finest-formed woman on the stage," are on the road. Chas. Burton is the proprietor, and J. B. Cotton manager. It is advertised that time is all filled.

MILLER'S THEATRE, Philadelphia, Pa., is now strictly devoted to combinations. All dates with specialty artists are canceled. See card.

FANNY PRESTON was in considerable demand last week in Philadelphia, Pa., playing at both the Eighth-street Theatre and the International Comique—as Peronella in "Boccaccio" at the first-named house, and in the title-role of a condensed version of the same opera at the latter house, where she did not appear until ten o'clock. She plays in Washington, D. C., Jan. 2, in her new drama, "Only a Girl."

THE ARRIVALS announced for Jan. 2 at Theatre Comique, Minneapolis, Minn., are Joe Creames, Maggie Chriati, Frank and Bessie Carlton, and A. L. King. Pete and Kittie Brady, Georgia Shornleigh and Miss Bernetta closed 31. Business good.

HARRY LEVEER, "man-fly" and gymnast, closed a six weeks' engagement at McCauley & Reynolds' Theatre, Fargo, D. T., Dec. 31, going to the Grand Central Theatre, Leadville, for a like period.

TO HAVE OPENED at the Eureka Theatre, Columbus, O., Jan. 2, were Convent and Bradshaw, Geo. Lombard and Corinne Leon.

FOR NEW-YEAR'S WEEK the attractions at the Adelphi, Buffalo, N. Y., are the Gregory Brothers, Dan Mason, the Seamons, Amy Fairchilds, McGlone and Lacy, the Harringtons, Lillie Powers, the Le Petres and Jerome Stansill. Left Dec. 31: The Dutch Mendels, the Morrisseys, Mason and Mason, Kitty Love (who was engaged to fill a vacancy caused by the failure of Julia Wilson to appear), Howard Dorr and Son, Maude Leigh, and John Hall. Our correspondent says: "At the matinee 26 Manager Lang presented 1,200 handsome gifts to the children in attendance; also to all members of his company a fine turkey each, and to Jerome Stansill, the popular leading-man and director of amusements, an elegant gold watch. Mr. Lang was remembered by his friends to the extent of several articles of value, particularly a magnificent Turkish divan, also a writing desk from friends in Cincinnati."

For continuation of Show News, and Latest News by Telegraph, see page 690.

HARRY BRUNO,
THE RAPID TRANSIT VOCALIST.

We quote the following from *The New York Herald*: "The intellectual abilities of this gentleman, which he displays in assuming the different characters met with in traveling by rail, are something wonderful to behold. His singing is superb, and his extemporaneous conundrums by fistifications are laughable in the extreme. Mr. Bruno has had a thorn in the flesh in the way of a glandular swelling in the throat, concerning which he writes: 'I must thank the manufacturers of St. Jacob's Oil for the benefit I have derived from the use of this wonderful preparation. I had swelling in the glands of my throat for years, but thanks to the efficacy of the Great German Remedy, I am cured. I shall certainly praise it wherever I go.'" Mr. Bruno can be addressed care of A. J. Dick, New York Popular Publishing House, Beekman street.

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Opera-house, Broadway and Twenty-ninth street.
THE MECCA OF LAUGHTER-SEEKERS.
THE GRANDEST ENTERTAINMENT EVER SEEN.
TUMULTUOUS THRONGS CLAMORING FOR ADMISSION.
Hundreds forcing ingress down the chimneys.
"PATIENTS" THE TALK OF THE TOWN.
All the comedians appear in "Patients."
HYSTERICAL CACHINNATIONS REVERBERATE AT 8 P. M.
Matinee Saturday at 2. Seats secured. 39-13t

STANDARD THEATRE, Broadway and 33d st.
WM. HENDERSON.....Proprietor and Manager
FOURTH MONTH. FOURTH MONTH.
R. D'OYLY CARTE'S OPERA COMPANY.

PATIENCE.	Gilbert & Sullivan's	PATIENCE.
PATIENCE.	æsthetic opera.	PATIENCE.
PATIENCE.	Every evening	PATIENCE.
PATIENCE.	at 8.15.	PATIENCE.
PATIENCE.	Saturday matinee	PATIENCE.
PATIENCE.	at 2.15. [42-1t]	PATIENCE.

HAVERLY'S NIBLO'S GARDEN.
TO-NIGHT.
THIS WEEK ONLY. THIS WEEK ONLY.
J. K. EMMET
NO MATINEE AS ONLY ONE
ON WEDNESDAY FRITZ. MATINEE THIS WEEK,
this week. FRITZ. SATURDAY, 2 P. M.
Secure your seats early to avoid the rush.
NEXT WEEK,
BARRY AND FAY in MULDOON'S PICNIC. 42-1t

THE CASINO.
MR. E. G. GILMORE.....Lessee and Manager
First Appearance in New York of
HAGUE'S BRITISH OPERATIC MINSTRELS.
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A REVELATION IN MINSTRELSY.
50 PERFORMERS. 50 PERFORMERS.
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MATINEE SATURDAY AT 2 P. M.
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Engagement of America's Tragedienne,
MARY ANDERSON,
who will appear Monday, Tuesday, Wednesday, Thursday and Friday Evenings as
JULIET in Shakespeare's ROMEO AND JULIET.
Saturday Matinee,
GALATEA in Gilbert's PYGMALION AND GALATEA.
Saturday Evening, JULIA in THE HUNCHBACK.
Seats, $1. 75cts. and 50cts.; Gallery, 25cts.; Admission, 50cts. 42-1t

HAVERLY'S FOURTEENTH-STREET THEATRE,
Corner 14th street and 6th avenue.
Positively Last Week of the Eminent Artists. Every Evening at 8.
MR. FRANK S. CHANFRAU in KIT, THE ARKANSAS TRAVELER.
WEDNESDAY AND SATURDAY MATINEES.
HENRIETTA CHANFRAU. NEW EAST LYNNE.
MONDAY, JAN. 9, THE TOURISTS. 42-1t

THEATRE COMIQUE,
728 and 730 Broadway, opposite New York Hotel.
HARRIGAN & HART, Proprietors. JOHN E. CANNON, Manager.
POSITIVELY LAST WEEK OF
HARRIGAN & HART
AND THEIR STANDARD COMPANY IN
EDWARD HARRIGAN'S LATEST SUCCESS,
THE MAJOR,
THE MAJOR,
with all its new and beautiful scenery, novel mechanical effects, and the original music by MR. DAVE BRAHAM.
MATINEES TUESDAY AND FRIDAY.
Seats secured six days in advance. 42-1t

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Begins at 8; over at 11. Prices, $1.50, $1, 75c. and 50c.
Under the sole management of MR. AUGUSTIN DALY.
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now enters its third month of continuous prosperity.
THE HIT OF THE YEAR.
NINTH WEEK. 62D TO 70TH TIME. HOUSES FULL.
HOLIDAY MATINEES, WEDNESDAY AND SATURDAY. 42-1t

MADISON-SQUARE THEATRE.
EVERY EVENING AT 8.30. SATURDAY MATINEE AT 2.
The New Play,
ESMERALDA, ESMERALDA,
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ESMERALDA, ESMERALDA,
written especially for this theatre by
MRS. FRANCES HODGSON BURNETT,
author of "That Lass o' Lowrie's," "Haworths," etc.
SEATS SECURED TWO WEEKS AHEAD. 42-1t

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Broadway and Twenty-second street.
EVERY EVENING AT 8.30.
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FATHERS-IN-LAW visit the Park Theatre on Mondays.
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RESERVED SEATS (Orchestra circle and Balcony), 50 cents.
FOR NEW YEAR'S WEEK ONLY,
the great Union-square Theatre success,
THE DANICHEFFS, THE DANICHEFFS,
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with Union-square Theatre scenes, costumes and cast.
REGULAR MATINEES WEDNESDAY AND SATURDAY.
JAN. 9, MR. AND MRS. McKEE RANKIN IN "49." 42-1t

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LAST WEEK OF FANNY DAVENPORT.
MATINEE SATURDAY.
Tuesday and Wednesday, AS YOU LIKE IT; Thursday, LEAH, THE FORSAKEN; Friday, benefit of FANNY DAVENPORT.
A new play by Alexander Dumas, LIONETTE, supported by Geo. Clarke and Chas. Fisher.
MONDAY, JAN. 9, THE COMLEY-BARTON CO.,
with Catherine Lewis, John Howson, and magnificent cast in the latest London success, MME. FAVART. 42-1t

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Fourteenth street, between Third and Fourth avenues.
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GREAT SUCCESS OF THE FUNNY PLAY
FUN ON THE STAGE,
INTRODUCING THE NOVEL SCENE
THE REHEARSAL.
TONY PASTOR, WOOD, BEASLEY AND WESTONS,
FRENCH TWINS, WM. CARROLL,
GROTESQUE FOUR, IRWIN SISTERS. 42-1t

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443 AND 445 THIRD AVENUE.
RICHARD PARKER.....Proprietor and Manager
Matinees Tuesday, Thursday and Saturday.
Combinations, Specialty Artists and Dramatic Stars wanted at all times. Address by letter, DICK PARKER,
34-tf Manager and Proprietor.

NEW NATIONAL THEATRE,
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OPEN ALL THE YEAR ROUND.
DRAMATIC STARS AND FIRST CLASS SPECIALTY ARTISTS
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